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ABSTRACT

Fourteen magazine articles pertaining to the state of the liberal arts are presented. After an introduction by Ted Pease, "Poet or Plumber?" (Pat Blakely) considers the value of a liberal arts degree. "CLA Profile" summarizes results of a study of College of Liberal Arts students and features five CLA students, while "The Returns Are In..." (Mary Paul) describes the results of a survey of the 332 alumni of the 1973 CLA graduating class. "New Faces" (Lynnette McIntire) considers the nontraditional students (Blacks, Native Americans, and older students) who are increasingly entering the University of Minnesota. "Curriculum Catharsis" (Kate Carter) examines trends in curriculum reform, and presents views of Clarke Chambers, while "Academic Trench Rot" (Jeff Goldberg) considers implications of tenure and issues pertaining to academic freedom. "Sweeping the Guggenheims" (Theresa Levy) features CLA faculty who won Guggenheim Fellowships. Additional articles and authors are as follows: "The Force of Will" (Lynnette McIntire); "The Research Race" (Allison Mucha); "Uncovering a Culture" (Allison Mucha); "The Money Mess" (Susan Sherry); "Go to the Head of the Class" (Mary Paul); "Real World Classrooms" (Steve Madsen); and "Far from the Crowd" (Stephanie Leckband and Ellen Bralower). (SW)

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LIBERAL ARTS
MAKING THE GRADE?

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PRO 3-209	CLA STUDENT PROFILE	4	
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CDS 3-111	INTERDISCIPLINARY OFFERINGS	4	
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PRF 8-412	DISTINGUISHED FACULTY	4	
GUG 3-498	GUGGENHEIM FELLOWS	3	
NTS 3-562	NON-TRADITIONAL STUDENTS	4	
MKT 5-515	CAREERS AND THE JOB MARKET	2	
POL 3-190	RETRENCHMENT	3	
		2	

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INTRODUCTION

by Ted Pease

For many years now, American college students have manifested what can only be called a growing paranoia about their futures. The question "What are you going to do when you grow up?" has lost its former frivolity and now seems to haunt many college campuses, where the student search for utopian truth has shifted to a single-minded quest for a good job. This mounting vocationalism has a lot of people in the liberal arts worried, and some have even speculated that the liberally educated person may be headed for extinction—the dinosaur of the 20th century.

But career consciousness has not taken over completely. One Minnesota student interviewed for this magazine said her educational objective was "personal enlightenment," adding that she intends to "avoid a career" and become a "barroom intellectual." And in fact, in many parts of the College of Liberal Arts, the traditional enthusiasm for the arts and humanities is flourishing, undaunted by the conventional wisdom that the future will bring only more retrenchments to the liberal arts.

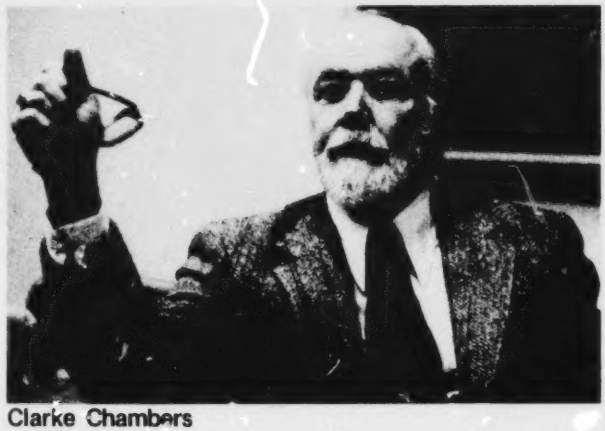
Some observers of the national trend toward vocationalism have predicted that a "new kind of storm may be building on the campuses," and indeed, careers were definitely foremost in the minds of the dozens of students we interviewed. But liberal educators at Minnesota and elsewhere have called this emphasis on jobs transitory—the result of 1970s job markets being glutted by the last of the baby boom graduates—and foresee brighter futures for 1980s graduates.

Liberal education, says Minnesota history Professor Clarke Chambers, really means the ability to learn by experience, something that skills-oriented students are not taught. "I really think that to be trained and educated narrowly in any specialized sense is really to lock oneself in," he said. "The best preparation for any kind of a career is to be generally educated and able to shift and adapt new ways of thinking and new ways of shaping one's life."

Chambers and the members of the committee he chaired to study CLA's curriculum firmly rejected the mood toward vocationalism in the classroom, a position applauded by University President C. Peter Magrath and the faculty generally.

And Chambers and other optimistic liberal educators may be right. Despite the nay-sayers and the views of today's students, who evidently see education mainly in terms of monetary return, and despite the constant retrenchments to the CLA budget, the college has none of the doom and gloom atmosphere one would expect of a failing institution.

In fact, the liberal arts at the University of Minnesota are not merely surviving, but may be in the process of a renaissance. Eighty percent of CLA's faculty members *are* tenured, leading some to bemoan a loss of vitality and innovation at the college. But the great teachers have not disappeared from CLA classrooms, if the enthusiasm of their students is any indication.



Art Hanson photo

Clarke Chambers

Without question, there *are* fewer positions for new professors in the heavily tenured and less mobile faculty of 1980, and some conclude from that that programs and departments must be stultifying because of the lack of new blood, losing their liveliness and drive. But the past academic year was the high-water mark for research at the college, with CLA professors receiving more than $7 million in research grants and dominating the Guggenheim Fellowships in the liberal arts.

And even though employment—or the lack of it—has become the paramount concern of students, this has not resulted in the wholesale abandonment of philosophy, English, history and art classes in favor of business and economics, as some feared. Rather, students now exhibit a healthy regard for the real world, and try to combine the best of both practical skills and broad backgrounds in their degree programs.

In the 1980s, a liberal education will be both a luxury and a necessity. For the career-oriented, courses in Chaucer or Latin American cultures may be seen as impractical wastes of time and tuition money. But, as one CLA professor put it, "it's never a luxury to learn how to think."

In fact, says Chambers, far from approaching obsolescence, a liberal education "is a downright luxury for survival." Specialists and generalists alike have their places in a world which is growing every day in complexity and confusion, he says, and "everyone has to get engaged."

"Leaving it to the engineers and scientists to find solutions to the problems confronting all of us is a catastrophic idea. I think we had all better become involved. We need that important dialogue all the time."

In many ways, perhaps the institution of liberal education *is* a dinosaur of sorts, in that, like all institutions, it is ponderous, a bit obtuse at times, and often resistant to change, and these are some of the subjects of this magazine. But in more basic ways, the concept of liberal education is just the opposite, because if the habit of rational thought ever faces extinction, everything else probably will too.

POET OR PLUMBER?

Cindy Karp photo

The quandary facing college-age students today is not so much whether or not to get an education, but how to design that education so as not to be excluded from employment.

by Pat Blakely

The pursuit of a liberal education has been a high ideal in Western culture since Plato's time, but in recent years this ideal has been tempered by changing social and economic realities.

In the 1960s, traditional liberal arts courses were attacked by students as "socially irrelevant," and they demanded and got credit for courses of their own choosing. Liberal education suffered a "crisis of purpose" as it tried to meet student demands and respond to the needs of an increasingly technological society. The result, said Steven Muller, president of Johns Hopkins University in 1974, was "an academic tower of Babel"—overspecialization with a critical loss of a central body of knowledge, less stringent requirements for graduation and declining standards generally.

Henry Rosovsky, dean of Harvard's arts and sciences faculty, confessed in 1976 to "an increasing sense of unease" each year as Harvard presidents welcomed new graduates "to the company of educated men and women."

As college costs rose and the nation's economy faltered in the 1970s, the uneasiness spread outside the walls of academia and took the form of economic arguments against higher education. Writer Caroline Bird, in her 1975 book *The Case Against College*, voiced the feelings of many that college simply wasn't worth the money. In the past, a college degree had been a guarantee of a better job with higher pay, but Bird and others saw college as an advanced level of daycare to postpone the entry of young adults into an already glutted job market. "The main thing college does for students is to get them away from home without having to break from their parents or earn their own livings," said Bird.

Many of Bird's arguments made sense in the seventies. Rising tuition costs placed a private college education beyond the reach of all but the most affluent. Meanwhile, students at large state universities—with their huge enrollments, auditorium-sized classes and interminable registration lines—complained about impersonal atmospheres and faculty indifference.

Embattled defenders of liberal education continued to argue for the traditional values of a general higher education. Liberal arts graduates, they said, are taught to be leaders, to "formulate valid concepts, analyze arguments, define themselves and orient themselves maturely to their world." Most would admit that these are all important qualifications for success on the job. But, objected the critics, could these graduates get the traditional good jobs?

Some see college as an advanced level of daycare to postpone the entry of young adults into an already glutted job market.

Many of them could not, according to the federal Bureau of Labor Statistics, whose data for the last two decades show a dramatically increased supply of liberal arts graduates on the job market. In the 1960s, nearly three-quarters of each year's 750,000 college graduates landed professional and technical jobs in business, teaching, engineering, law and medicine. But in the 1970s, there were twice as many college educated job applicants as there had been in the sixties, and fewer than half of them—40 percent—found those kinds of jobs.

Many liberal arts graduates who could have expected management and administrative positions in the 1960s were largely obliged to settle for sales, clerical and other blue collar jobs in the 1970s. There just weren't enough "good jobs" for the number of graduates seeking them.

The value of a college degree had more to do with the supply of degreed job applicants than any job qualifications the degree represented. The job-hunting problems experienced by the graduates of the seventies—the last of the baby-boom—was a function of the demographics of their situation. "By virtue of sheer numbers, the value of their education was depreciated," says University of Minnesota's Philip Raup, professor of agricultural and applied economics.

The U.S. Labor Department predicts that in the 1980s colleges will continue to turn out many more graduates than the economy can handle. Officials expect that at least 13.5 million college graduates will enter the labor force in this decade to compete for some 10.2 million openings in the traditional jobs for graduates. In other words, one graduate in four will not find the job of his or her choice.

"I try to be realistic" in advising high school students about career possibilities, says Stella Jones, a Minnesota high school employment counselor. "You have to remember that, according to Department of Labor projections, in the 1990s only 20 percent of workers in all occupations will need a college degree." Jones says that if a student is not highly motivated to attend a four-year college, her advice is to combine two years of community college education with vocational training—a more realistic option because of lower tuition costs, shorter length of time involved, and open admissions policies at most community and vocational schools.

This combination is becoming increasingly popular. Minnesota has seen "fantastic growth" in public vocational education over the last decade, reports Paul Thomas, program review manager for the state Higher Education Coordinating Board. According to state figures, enrollment in area vocational-technical institutes swelled from 16,537 in 1970 to more than 41,000 in 1979. Enrollment in Minnesota community colleges has nearly doubled over the past ten years from

In the 1980s, one college graduate in four will not find the job of his or her choice.

11,556 in 1969 to 32,863 in 1979. The national trend is similar: from 1966 to 1979, the proportion of all college students enrolled in two-year institutions has increased from 17 to 24 percent, due in part to more older part-time students.

But if a high school graduate did choose a four-year liberal arts program in 1979, what jobs can she expect to find when she graduates? The federal government is unwilling to predict where the economy might be in four years, but except for a slight reduction in the growth of professional and technical occupations, the employment picture is expected to be about the same as it is today.

In large technocratic corporations such as Control Data, only a minute percentage of the total number of recent college graduates hired annually are liberal arts majors. "We're looking for four-year technical degrees—graduates in mechanical or electrical engineering and computer science," commented Roy Cooper of the Control Data College Relations Office. Of 493 persons hired by Control Data last year, "probably not more than two or three" were liberal arts graduates, he said.

However, Cooper said preferred treatment, in the form of professional entry-level positions, is available to college graduates who complete Control Data's own computer programming course. "Frankly, it doesn't matter what the degree is in," he said. "What (the degree) means to us is that the person has a little maturity and has shown some self-discipline and perseverance."

Companies with many administrative or managerial positions—in sales and marketing, insurance and banking—have traditionally looked with favor on the "achievement-oriented" liberal arts graduate. But increasingly the ticket to these jobs is a degree in business administration.

Retail businesses, such as Minnesota's Dayton-Hudson Corporation, still look kindly on applicants with liberal arts degrees for managerial positions. Similarly, service industries such as hotels, restaurants and other similar businesses hire liberal arts graduates, but in many cases, these types of jobs are not the ones college students envision for themselves after graduation. Betty Chisholm of the Minnesota State Employment Service feels that most of the liberal arts graduates she sees "don't really have a good idea of what they want." They don't particularly like the way a working-with-people job translates into 40 to 50 hours a week managing a fast food restaurant, she says.

In the past, conventional wisdom has held that higher education would increase a person's job prospects, and government projections indicate that this will still be true. The quandary facing college-age students today is not so much whether or not to get an education, but how to design that education so as not to be excluded from employment. Experts seem to agree that a combination of a general background plus some technical or professional training is the most practical preparation for the working world.

Cindy Karp photo

CLA grads are learning that a degree is not a meal ticket.

Economic survival in a rapidly changing job market will require flexibility and a receptiveness to new fields of knowledge. Studies show the average American can expect to make five major job changes in his or her working life. Some educators are even suggesting young people get their job skills first—pick up drafting or plumbing or airplane mechanics—and finance their college educations later with their job earnings. In fact, the trend is in that direction. Nationally, the decline in the number of young people who are attending four-year colleges is offset by the increasing number of older students. Of the nation's college students, 11% are 35 years of age or older, a figure which is rising annually.

Young people looking at the high cost of a four-year college are thinking twice before applying. With tuition costs plus living expenses at top private schools such as Harvard, Bennington and Stanford rising even above $10,000 a year, a private college education is beyond the reach of all but the most affluent. An education at most state universities comes with a considerably smaller price tag, but also means large classes of uneven quality, harried instructors and interminable registration lines.

The sixties and seventies saw various complaints hurled at the liberal arts. Reforms have been aimed at addressing some of these criticisms, but until the economics of getting an education and a desirable job afterwards improve, many young people in the eighties may simply look elsewhere for the rite of passage into the adult world.

The ideal of a liberal education may still be with us, but in practice, the traditional four-year liberal arts experience seems to be a luxury few young people can afford. ◆

CLA PROFILE

The student stereotype has changed. Today's CLA students have a serious purpose, and they know what they want.

There is obviously no way to make sweeping generalizations about the 17,000 undergraduates enrolled in the College of Liberal Arts and still be accurate. But it can be said that the student stereotypes of 20, 10, and even five years ago do not hold true in 1980. In their place are students who, without completely rejecting the notion that a broad background in the arts, humanities and sciences is desirable, are perhaps more pragmatic than their predecessors about what kinds of backgrounds they'll need to get good jobs.

In dozens of interviews for this article with all kinds of CLA students, it became clear that while today's students want their educations to help them live fuller lives, many of them translate this goal into vocationalism. Students said they think of the objectives of a liberal education as being "personal enlightenment," the making of "a well-rounded person," or to "expand the mind and widen knowledge." But many of these same students followed up these statements by saying that jobs are uppermost in their minds. "I know what I want," said one, "and that's to get the education to enable me to find gainful employment." Many of these CLA students plan to transfer to professional programs or change majors altogether. "I have had to change my mind quite a few times because of the flooding job market," said a freshman who had originally planned a major in English.

A recently-released CLA study of who CLA students are and what they want indicates that today's students have plenty of apprehensions about careers, and are increasingly planning their college programs accordingly.

When Steven Gustafson graduated from West High School in Minneapolis in 1975, the last thing he wanted to do was go straight to college. "I wanted to forget about school and look around," he said, so he took a year off, working as a night stockman in a grocery store and volunteering at his neighborhood newspaper as

Cindy Karp photo

Steven Gustafson is a "typical" CLA student—he works part-time as aquatics director at the Boy's Clubs, commutes to his classes and plans to transfer out of CLA into a more specialized program.

Cindy Karp photo

Kaye Gustafson works at a Lund's store to finance her college career. Kaye intends to leave CLA soon to obtain more salable skills through the College of Home Economics.

a staff photographer.

By the fall of 1976, he was ready to test the academic waters at the University, but had no clear academic goals. "I had no idea what I wanted to study, absolutely none," he recalled. "I just started with classes I thought would be interesting."

As a full-time student, commuting from his parents' home, he was plenty busy, particularly since he was working nearly full-time as aquatics director at the Boy's Clubs of Minneapolis. Five of the eight Gustafson children are college-age, so Steven's job was needed to pay for his tuition and expenses. "It was a lot of responsibility for the pay," Steven said, "but I really liked the work."

To keep his grades up and stay on the job, Steve decided to cut back his school work after his first year.

Steve's younger sister, Kaye, entered the University the same year as her brother. A competitive swimmer, Kaye was eager to go to the University because she wanted to swim on the team. "My big goal was to swim in the AAU national competitions." Besides her full-time course-load and daily three-hour workouts with the swim team, Kaye worked 25-30 hours a week as a grocery store cashier.

As the year progressed her swim scores steadily improved, and Kaye made it to the nationals and broke three University swim records while she was at it. But her classes were suffering. "I couldn't swim and work. My only choice was to quit swimming," and take fewer classes, she said.

> **"Liberal arts gives you a good background, not only for a career, but for all of life."**

For better or for worse, the Gustafsons' decisions to become half-time students meant stretching out their educations for several more years. Just a few years ago this was the exception, but in the late 1970s, part-time students were the rule, according to a 1979 CLA study. Like Steven and Kaye Gustafson, 75 percent of all CLA sophomores, juniors and seniors work part-time in addition to attending classes, and the average CLA student takes more than five years to complete a bachelor's degree, with nearly 11 percent needing 10 years or more to graduate.

The study found that CLA students commonly follow a pattern of dropping in and dropping out during their college careers; in a given school year, 45 percent of all liberal arts students were not enrolled the previous year.

Like the Gustafsons, most students spend only 20 hours on campus each week. Fewer than 2,400 of the college's 17,000 students live on campus; more than 13,000 commute to the University.

As freshmen, both Steve and Kaye began in CLA, as do approximately half of all University freshmen every year. However, both Steve and Kaye are planning to transfer out of CLA—Steve to Recreation and Park Administration, with

> **"When you say you're in CLA, people think your education is fragmented. Getting a good job requires heading in a specific direction."**

a CLA minor in geology, and Kaye to the Design Department of the College of Home Economics. In this, the Gustafsons are also typical: each year 60 percent of the college's entering class transfers to other colleges and professional programs after a couple of years in CLA.

Nineteen-year-old Rene Johnson, a sophomore, is also enrolled in CLA, but is planning to move to the Physical Education Department of the University College because she is concerned that a liberal arts degree will not get her a good job after graduation.

"When you say you're in CLA, people think your education is fragmented," she said. "Getting good jobs requires heading in a specific direction."

Rene says that although she sees the advantage of a broad educational background, CLA programs seem to be "just a bunch of classes floating around. It needs more cohesion," she said. Rene talks in terms of a person's "chances" of landing a good job, as if college is a means of improving employment odds by choosing the right mix of courses.

In fact, Rene and other students like her are enrolled in CLA only because that is the required route to qualify for admittance into specialized and professional programs, such as physical education, nursing or journalism. "CLA has helped me because I couldn't get into the School of Recreation or the School of Physical Education without it. I am getting a more well-rounded education because of CLA," she said.

John Iverson, 19, is another "typical" freshman, in that he works part-time, commutes to classes, and enrolled in CLA to shop around for a major. "I wasn't sure about a major, so I wanted to try a little broader range of classes," he said. "I thought that would probably be the best way to get acquainted with the University." Although he is confident that a liberal education would prepare him well for life, Iverson is keeping an eye on career possibilities and says he may decide on a major in the physical sciences, offered through the College of Biological Sciences.

Senior history major Frederick Brooke, 21, is strongly supportive of the philosophy behind a liberal education, although he is still career-oriented enough to be planning to continue to a master's degree in business.

"Liberal arts are important for all, no matter what you're into," he said. "They make life more enjoyable and enrich the mind."

He is very clear about his priorities at this point in his life. "Never again will I be able to devote as much time to the process of edification and the expansion of knowledge," and so he is trying to get as much as possible out of his time as a student.

Keeping in mind the typical goals and outlooks, the demographic and attitudinal profiles of current CLA students as indicated by the five students mentioned in this article, it is clear that times are changing on the University of Minnesota campus. The values of the liberal arts student of the 1980s still reflect traditional liberal education goals—the development of the person, the ability to think and communicate clearly, the broad understanding of various concepts, people and cultures. But in addition, today's CLA students also think and speak in terms of jobs, of applying education to life in practical ways. If there is a trend developing, it is that college students are taking more time to plan their goals and investigate options in education, and the broad liberal arts background is no longer viewed as an end, but rather as one component of a total education package.

Stephanie Leckband photo

Freshman John Iverson

Cindy Karp photo

Sophomore Rene Johnson

Art Hanson photo

Senior Frederick Brooke

THE RETURNS ARE IN . . .

332 recent graduates still love their school, but wish some things had been different.

by Mary Paul

In 1973, 977 men and women, their newly-bestowed baccalaureate degrees in hand, left the halls of the College of Liberal Arts to pursue careers, have families, get on with the life after college.

How well prepared is the liberal arts graduate to cope with life after college? Three years after they had left CLA, one third of the 1973 graduating class expressed at least middling dissatisfaction with the college in training them in 12 different areas identified as important liberal arts objectives.

In a 1976 survey of the class of 1973, the college attempted to determine how graduates rated the performance of CLA in meeting those objectives. The responses of the 332 alumni responding to the CLA survey ranged from lukewarm to distinctly cold in grading the college in areas ranging from the ability to think clearly and written and oral communication skills to understanding science and job preparation.

Although large majorities—from 80 to 93 percent of the sample—said the traditional liberal arts objectives of clear thinking, communication skills and self-understanding were important educational goals, much smaller percentages expressed satisfaction with CLA's performance in those areas. Two-thirds of the 1973 graduates surveyed—219—said the college had taught them to think clearly, a skill that 309 of the 332 graduates considered important, but 113 disagreed. While 193 of those surveyed were satisfied with the written communication skills and self-understanding provided by CLA, 139 of them were not; 189 graduates—43 percent—were dissatisfied with their training in oral communication.

By far the most negative response, however, was in the area of career preparation, the traditional shortcoming of a liberal education. Although 72 percent of the respondents were working full-time when they completed the survey, that same 72 percent, 239 of the 332-member sample, said they were dissatisfied with the career preparation they had received as CLA students.

In fact, in only four of the 12 areas identified by the college as important liberal education objectives did a majority of the graduates say they were satisfied with the job CLA had done. Fewer than half of the sample said they were satisfied with CLA performance in areas ranging from oral communication skills to job preparation to the understanding of art, humanities, society and politics. Fifty-seven percent said they were dissatisfied with their levels of knowledge in their chosen disciplines, and 71 percent questioned their understanding of science.

The graduates surveyed in 1976 were fairly evenly split between men and women respondents—156 and 176, respectively—their mean age was 27, and half were married. More than 70 percent of them still lived in the Twin Cities area; 20 percent had moved to other states and the remainder lived in other parts of Minnesota. One third of them had returned to college either full or part-time; of the 72 percent employed, 40 percent had found jobs in their majors.

Despite the general negative feelings toward CLA in several specific areas, three-quarters of the survey sample expressed overall satisfaction with their educations at Minnesota; only eight percent said they were very dissatisfied.

In the long run, however, even though these graduates thought that CLA should have performed better in several areas, most are still loyal to their alma mater. This may change, however, if student complaints about job preparation are not addressed by the college. ◆

LIBERAL ARTS OBJECTIVES	%INDICATING IMPORTANCE	% INDICATING SATISFACTION
ABILITY TO THINK CLEARLY	93% (309)	66% (219)
WRITTEN COMMUNICATION SKILLS	88% (292)	58% (193)
ORAL COMMUN'CATION SKILLS	83% (276)	43% (143)
SELF-UNDERSTANDING	80% (266)	58% (193)
UNDERSTAND OTHERS	76% (252)	59% (196)
CAREER PREPARATION	72% (239)	28% (93)
KNOWLEDGE OF CHOSEN DISCIPLINE	69% (229)	43% (143)
SOCIAL INTERACTION SKILLS	68% (226)	49% (163)
UNDERSTAND, APPRECIATE ARTS AND HUMANITIES	65% (216)	45% (149)
UNDERSTAND SOCIAL SYSTEMS, POLITICS	61% (206)	42% (139)
MORAL VALUES	45% (149)	41% (136)
UNDERSTAND SCIENCE	42% (139)	29% (96)

In eight of the 12 areas identified as liberal arts objectives, fewer than half of the 1973 graduates surveyed expressed satisfaction with their CLA preparation.

NEW FACES

There are more blacks, native American and older students in University classrooms than ever before, and these "non-traditional" newcomers have brought new perspectives with them.

Howard Fulk photo

Monica Jones is a successful full-time student and single mother.

by Lynnette McIntire

Each September, most of 10,000 freshmen who descend on the University of Minnesota campus are white, middle-class 18-year-olds. Increasingly, however, these students have been joined by others who have historically been scarce on college campuses—minorities and older students.

These "non-traditional" students have in many ways been courted by the University, which sees the benefit of a diverse, heterogeneous student body. Nearly ten percent of the University's 50,000 students are minorities; many others are older than average students, spearheading a nation-wide movement of middle-aged and senior citizens back to college.

Several relatively new programs have been initiated in recent years to help ensure the success of these new students. The University Office of Minority and Special Student Affairs (OMSSA) was opened in 1977 to recruit new minority students to campus, provide counseling, tutoring and financial assistance, and help design new opportunities molded to the students' needs and interests.

One of the major problems the Minority Affairs office must combat is an astronomical attrition rate among minority students, three-quarters of whom tend to drop out of college every year. According to Vera Rorie, director of the Black Learning Resource Center on the Minneapolis campus, many black, latino and native American students are handicapped by poor high school training in mathematics, sciences and English skills. Rorie blames generally lowered high school graduation requirements and secondary school counselors who traditionally have not urged minority students to take college preparatory courses. The result is often that such students must overcome not only the challenges any new college student faces, but also are forced to spend the first quarters in college catching up, which is where the Minority Affairs office tutoring, counseling and summer introductory courses come in.

All freshmen tend to have unrealistic expectations of what college will be, said Rorie, citing a recent survey which showed that high school seniors expected the University to be an extension of high school.

"It's a rude awakening after the first quarter here," she said. For many new students, college is the first place they have had to work for a passing grade, she said. These types of problems are often compounded for minority students, many of whom find the University cold and impersonal and unresponsive to their needs.

Eighteen-year-old Jackie Wilson's first big challenge has been her pre-calculus class. During high school, Wilson said she had taken only the basic requirements, deciding late to go to college and finding that she lacked much advanced training. As a member of the Martin Luther King program, a special academic program for disadvantaged minority students in CLA, Wilson was able to receive tutoring and introductory courses in math

and English to help her keep up.

But academic problems aren't the only hurdles facing minority students at the University, according to both minority counselors and the students themselves. One counselor who asked not to be identified said the existing system at the University excludes and alienates minorities from some programs and opportunities. He said that because most professors are white, they tend to be insensitive to blacks and other ethnic students. The counselor cited examples of a composition teacher who had rejected a topic of black religion and politics as "too controversial," and a broadcasting instructor who advised a black student to take a speech class to eliminate his "dialect."

To combat this feeling of isolation and alienation among minority students, the Minority Affairs office has set up student-run cultural centers as meeting places for students suffering from common frustrations.

University life is even more challenging for students like Monica Jones, a single black mother of two who is her family's sole breadwinner. For the past five years, Jones has juggled her various roles and responsibilities, and this year will complete her degree in Afro-American Studies.

When she entered the College of Liberal Arts, Jones was six years older than most of her classmates, and had pressures which made reading assignments and exams lower than number one on her list of priorities. But in her case, Monica Jones felt the added problems of enrolling in classes were worth confronting. Troubled by a divorce and frustrated by a dead-end job, Jones decided a college degree was the only way to improve her life and the lives of her daughters, eight-year-old Kim and one-year-old Niashmani.

Daycare was a major problem, which Jones finally solved only after changing daycare centers three times. Like other student mothers, Jones occasionally feels guilty about the lack of time she has for her children. "I have to think in terms of quality time instead of quantity time" with her daughters, she says.

The hassles have been worth it, though. Jones says she believes her decision to enroll in college has enriched her children's view of the world, as well as enriching her own. Eight-year-old Kim announced to her third grade class recently that her mommy knows all about Harriet Tubman, and so mommy will be the class's next guest speaker, dressed in 19th century costume.

A growing number of older women are enrolling in classes at the University. Some, like Jones, see a college degree as an economic necessity to support their families, and other women have returned to college to satisfy a need to rekindle and redirect their lives.

Over the past decade, as women have begun to redefine their goals and roles in society, women who were formerly satisfied to be mothers and housewives have started careers outside the home.

One such woman is Jeanne Neff Madson, a 49-year-old mother of three, who said, "I was bored" after 25 years as a full-time wife and mother.

"I was getting bitchy, feeling cheated that I never had a career" after quitting college in the mid-1950s to get married, "because that was what women did in those days."

After her children were grown up, Madson decided she needed a change when she saw her friends finding rewarding careers. After trying various volunteer work and unskilled jobs, she enrolled in a creative writing class for women through the Department of Continuing Education for Women, designed specifically for women who have been out of the education scene for years. Courses offered through this department concentrate on the practical interests of women, and are often attractive to returning women students who are intimidated by the idea of competing with "young kids" in regular classes.

Howard Fulk photo

Norah O'Leary Sorem

Now, as a senior social work major, Madson has successfully competed with the "kids," but sometimes feels out of place when younger students ask her for an "older perspective."

"It gets terribly tiresome being always with people who have a different history than you," she said. "Lots of times I would have liked to have had people my own age around, people who would treat me like a person instead of an oddity or somebody's mother."

The companionship of other older students she met at the Minnesota Women's Center helped bolster her confidence and identity, and now Madson helps other older women at the center adjust to college life.

Many women like Jeanne Madson find the shift from wife and mother to student a difficult one because of the change in role and identity. Fear of failure, the apprehension about parking problems, getting lost and altering familiar routines are intangible but very real barriers to some women who want to return to college.

In addition to minority and middle-aged students who are beginning to swell college ranks, a number of elderly students are also competing with traditional students for classroom desks.

Norah O'Leary Sorem has returned to college after 50 years to complete a historical novel based on the life of the Italian saint Catherine of Sienna. For Sorem, the writing project is the result of a nearly 75-year-old fascination with history which began when she was a child and discovered that "history was about real people, people who really lived."

Like other senior citizen students, Sorem's return to the University was aided by the low $1 per credit tuition rate available for students her age. Sorem's course work has concentrated on focusing the details of her novel through medieval history classes, architecture, art history and literature. Although she has never been to Italy, Sorem can describe Sienna as if she grew up there, from the shell-shaped pink marble piazza to the church bell tower "like a lily on a stalk."

After half a century as a social worker and a housewife, Sorem says now she has time to "put my passion for history into words.

"The past, present and future aren't broken segments," she said. "They are all directly related to today."

In the mid-1970s, Sorem was a state lobbyist for feminist issues, and even now she finds it hard to keep 20th century concerns out of her life, but her thoughts are dominated by 12th century Italy, and her "characters talk in my head when I'm riding on the bus. I'm constantly working out dialogue."

Students such as these and the many others who have enrolled at the University have brought with them the diversity of views and backgrounds which are essential to an institution charged with preparing students for a diverse world. In seeking to enrich themselves, minority and older students have contributed as much as they have benefited. ◆

THE FORCE OF WILL

For students like Jim Stempfley, just getting to class is a challenge.

by Lynnette McIntire

The process of earning a college degree is a difficult one for any student. The legendary "college experience" is fraught with pressures, social and psychological, and the well-worn student track to a bachelor's degree is full of tangible and intangible ruts, bumps and barriers.

As forbidding as the standard pitfalls are in the life of a student, they are just the beginning for the more than 1,100 physically handicapped students at the University of Minnesota. At the University as elsewhere, the physically handicapped experience frustrations and isolation that others can only guess at.

For many physically handicapped University students, what others consider the basic routines of college—attending classes, reading assignments, taking lecture notes and writing term papers—are often obstacles in themselves. For Jim Stempfley, a blind political science major, the logistics involved in his participating in the college experience go far beyond the everyday concerns of his classmates.

For Stempfley and others, getting to class entails more than jumping out of bed, bolting a cup of coffee and making a mad dash to the lecture hall minutes before the bell. Finding one's way from building to building involves memorizing distances in paces, when to turn, where to watch out for a trash can or fire hydrant, when to prepare to climb stairs. For a student confined to a wheelchair, a few stairs can mean a tortuous detour or not being able to attend a class at all.

Blind students like Stempfley must plan two months before their courses begin to have textbooks recorded and readers hired to read them supplemental assignments. Students in wheelchairs require special transportation, and deaf students must arrange for sign interpreters to relay lectures.

Stempfley, like other handicapped students, must often teach professors how to adapt their classes for him and he says he must constantly remind his economics instructor to verbally describe the graphs and diagrams he draws on the board.

In addition, Stempfley said he continually has to combat people's stereotypes that physically handicapped somehow also means mentally deficient. Although he says he is "ignorant" of his environment, never having seen it, "I don't want them to apply that to academics."

For Stempfley, a bachelor's degree will be his way to prove himself to others. "I can do whatever I want," he declared.

For students like Stempfley, college is a declaration of independence.

Stempfley finds he must often teach professors how to adapt their classes for him.

Howard Fulk photos

CURRICULUM CATHARSIS

American liberal arts colleges are scrambling to rebuild the "academic Tower of Babel," constructed in the curriculum permissiveness of the 1960s.

by Kate Carter

"We have in our college an enormous and fascinating variety of intellectual diet. Sample it freely and see if there is not some aspect of it which particularly appeals to your palate."

—Harvard's President James Bryant Conant to the 1945 freshman class.

If a broad curriculm is the basic diet of a liberal arts education, then today's liberal arts colleges have come to resemble the world's largest intellectual grocery stores.

The broad liberal arts curriculum is designed to enhance learning, to sustain, nurture and satisfy students' thirst for relevance and hunger for knowledge. But critics in recent years have said curriculum has grown too varied, that the result of a liberal arts college experience is a chronic case of intellectual indigestion, instead of the breadth and depth of knowledge and understanding expected from a broad education.

In response to the critics and to rumblings of discontent from both students and faculty, who charge that liberal arts curricula are not keeping pace with a changing world, many major U.S. universities have initiated major curriculum renovations. Harvard, Berkeley, and the state universities of Minnesota, Michigan and Indiana, among others, have taken the scalpel to course offerings which hadn't been altered since the '60s.

Curriculum changes at Harvard and at Minnesota typify some of the major trends in liberal arts colleges today. Harvard is attempting to redefine priorities through core curriculum requirements, and Minnsota is moving toward more structured distribution requirements which will provide students with a wide educational perspective without sacrificing relevance and coherence.

The purpose of liberal arts education is reflected in abstract goals such as helping students to think effectively, communicate thought, make relevant judgments

Courtesy of University Archives

Courtesy of University Archives

"Curriculum" comes from the latin, meaning, roughly, "a course for running," which is a fair descripiton of educators' attempts at keeping up with changing student objectives and desires. Circa-1900 courses, upper left, bear little resemblance to latter day curricula, but differences between

and discriminate among values. But as Harvard's President Conant once wrote, "To subject youth to a steady diet of abstractions alone would be cruel and unnatural." Conversely, cramming students' minds full of unrelated facts and bits of information is not an education. Conant suggested that when students "learn the difference between abstractions and facts, they will learn to make the transition from thought to action."

The past decade has been called "as volatile a period of education reform as America has ever experienced," and pressures to adapt have been acute. By the early 1970s, critics claimed that liberal arts colleges had failed to maintain academic standards and liberal education itself had become a "disaster area."

A 1975 Carnegie study of higher education examined changes and trends in undergraduate curricula between 1967 and 1974 and found that in general, standards had become much less rigorous and basic requirements had been relaxed. Declining standards were reflected in grade inflation and a proliferation of courses of little academic value (such as basket weaving and backpacking); growing numbers of students successfully avoided deadlines through extensions on papers and incompletes in classes. The overall trend in curriculum, the report said, "was away from prescribed courses and toward greater freedom of choice for students."

Courtesy of University Archives

Andrew Sarkissian photo

1980s students and classes, as in the lower right, and those of 1946, lower left, and 1967, upper right, are just as marked. In 1946, college campuses were flooded with returning GIs, intent on picking up lives interrupted by World War II, and 1967 students were the first of those who posed the question of relevance to their professors.

Curriculum may be an administrative weapon of a liberal arts college fighting for survival. A 1976 Council on Liberal Education report says that "curriculum tends to become a function of leverage and trade-offs between faculty and departments rather than a creative design to meet changing needs of students and society." As one historian noted, curriculum often is "as irrational and confusing as society itself."

It seems there is no curriculum which is wholly satisfactory to everyone. One student described curriculum in 1923 as "a heterogeneous conglomeration of disassociated miscellanies." Similar charges of "miscellaneous experience" have recurrently been launched at liberal arts curriculum, and in the past decade, such criticism has been particularly strident.

Critics have said liberal arts curriculum has become so broad that students are awarded degrees for almost any combination of courses. The old ideal of "coverage," some say, allowed individual choice and freedom at the expense of wisdom and experience. Others say curriculum has become so specialized that learning is sometimes "cramped and rigid" as scholars study and teach "the right wing of a bee."

At some liberal arts colleges, the call for curriculum reform has been met with a yawn, an attitude of "so what else is new?" However, renewed enthusiasm for order and coherence in undergraduate curricula already has been felt at an increasing number of colleges. Many colleges are tightening up curricula by reinstating requirements which were sacrificed for experimentation in the permissive 1960s, and these schools have become models for reform at other colleges.

Harvard University, America's first liberal arts college and a trend-setter in higher education, introduced its new core curriculum in 1979, the first major curriculum overhaul at Harvard in 30 years.

In response to certain education trends of the past 15 years, Harvard's new curriculum plan attempts to both discourage increasing specialization and to curtail the unrestricted choice of courses and the lack of curricular coherence which had been contributing to intellectual indigestion in undergraduates.

To counter the tendency of some students in this career-conscious age to specialize on narrow, vocational skills, Harvard has initiated a set of core courses in five broad areas—literature and the arts, history, philosophy, science and mathematics, and foreign languages and cultures—which are required of all students. To provide better focus and coherence to the students' programs, concentrated study is now also required in particular majors in addition to the core studies.

Departing from Harvard's approach to the problems, Minnesota's College of Liberal Arts has recently completed a study of its curriculum which recommends no major overhauls, but rather advises more stringent requirements and greater coherence to the undergraduate program through a strengthening of current programs and approaches.

"We felt all along that strengthening the liberal arts education is the best way to save it," said history Professor Clarke Chambers, chairman of the curriculum review committee.

Chambers and the other committee members felt that a stronger distribution requirement is required to face both the problems of specialization and formlessness which have arisen since the late '60s. "The intersection of breadth and depth has always been...based on distribution requirements," Chambers said. "They're designed to introduce students to a variety of ways of looking at the physical universe and experiencing it." In addition to a broad distribution of general knowledge, said Chambers, a student also needs depth in a particular area, which is provided by the major. In order to demonstrate that depth, the Chambers Report recommends that every student complete an in-depth senior project in his field in order to graduate.

Chambers and other defenders of liberal arts reject the notion that the

Art Hanson photos

Clarke Chambers

"surge of student vocationalism" perceived on college campuses might mean the end of the traditional liberal education. "One of the things we tried to address in the report was the acceleration of knowledge and new methods," Chambers said. "Everything is going faster all the time. That means that we need to educate more for different systems of learning than for learning lots of facts or theories which may in five years be obsolete."

> **"to be trained and educated narrowly... is to really lock oneself in."**

This is a theme repeated over and over by liberal education supporters, and by the members of the Chambers Committee, who declared that they had "not been seduced by the apparent desire of many students to pursue academic programs designed to advance narrow vocational objectives."

As Chambers sees it, "to be trained and educated narrowly in any specialized sense is to really lock oneself in." In liberal education, he said, "there is this sense of being nimble, of being able to shift gears, to open oneself to different kinds of experience."

For those who deal with curriculum change, the process is complex, and the organizing principle must be clear from the start. When every college has a different curriculum, the purposes and results of the same basic subject matter may vary. Curriculum is whatever students make of it. For teachers, curriculum is tempered by time, place and initiative; for example, there is but a vague resemblance between physics or sociology of 1880 and 1980.

Currently, many colleges are focusing on method and content as means of "learning to learn," and developing skills for continuous learning.

"Content-centered education is not a liberal education," said Professor Robert Beck, an education historian in the University of Minnesota's College of Education. At large, research-oriented institutions, like Minnesota, he said, curriculum is a matter of "what and how specialists teach." What is being taught and how it is being taught depend on "whatever research a professor is involved in" as a result of pressures on him to "publish or perish." For students, Beck said, curriculum is "modish;" content is based on topics-of-the-day, and their education becomes a matter of "now you do, now you don't."

What Dr. Robert L. Kelly, chairman of the Association of American Colleges' Commission on Organization of Colleges Curriculum, told an audience of educators nearly 60 years ago remains true today. "The significant question is not whether you have stated a beautiful aim but whether it is related to the reality with which the student is familiar, whether he is able to grasp its carefully worked-out meaning, whether he gets experience in applying it, and whether the studies it provides enter the texture of his mind and come to form a part of his being."

In the 1980s, the dilemma facing liberal arts colleges will still be how to combine the abstract and theoretical with student desires for the coherent and practical.

No matter how curriculum is organized or how much it changes, educators agree that information and intellect are the basic, enduring ingredients in education, and the health of the student mind is at stake.

ACADEMIC TRENCH ROT

Rising tenure rates—80 percent of CLA faculty already—may spell bad news to students, young instructors and academic freedom alike.

by Jeff Goldberg

Critics of higher education in the immediate post-World War II era—state legislators of every faction prominent among them—cast a jaundiced eye on academe for granting tenure to communists and radicals and other targets of the public's wrath. Today's critics are more likely to make tenure the whipping boy for stultifying whole departments and universities, for making academic freedom for young academicians problematic, and for de-emphasizing the primacy of classroom instruction.

There is some evidence that in the College of Liberal Arts, opportunities are being denied to women and minorities, that career opportunities for young Ph.D.'s are disappearing, that careers have been damaged by department politics (and some would add anti-semitism), and that the quality and quantity of scholarly research and publication is rated as more important than the quality of classroom education—all concerns related to tenure.

College and University officials interpret events differently, but a few statistics about CLA and liberal education, in general, support some dismal conclusions.

—CLA faculty are 80 percent tenured; some departments, such as history, are nearly 90 percent tenured.

—Of CLA's 592 faculty members, only 28 are scheduled to retire through 1985; six of them are in one school, journalism.

—The average age of all CLA faculty, tenured and untenured, is 44; the age of mandatory retirement is 70.

—The percent of women faculty members in CLA is 18.9, a significant increase over the 10.8 percent figure in 1970, but only marginally better than the 16.7 percent of women faculty in 1976.

—The percent of minority faculty members in CLA has declined from 6.5 percent in 1976 to 6.2 percent this year.

—The CLA budget is expected to be cut by about $190,000 over the next two years, although some of the cut will be replaced by income from tuition.

—The proportion of all University faculty that is tenured increased sharply during the 1960s, but has declined very slightly since the early 1970s. Nontenured faculty on the tenure track declined from 70 percent of the total nontenured faculty in 1960 to just 36 percent in 1978.

—A Carnegie Institute report projects that tenure rates in the nation's universities may reach 90 percent by 1990, reducing faculty mobility to just a few academic "superstars."

"To use (former CLA Dean Frank) Sorauf's phrase that everybody picked up," said history Professor Clarke Chambers, "'We'll all grow old together.' Hand in hand we'll go down the rosy path. And I just think that that's a frightening prospect for the students and for us, because we've always thought of the coming in of fresh blood at the bottom."

> **"Professors [with tenure] dig in for the duration. Unhappily, too often they develop trench rot."**

Those who believe that tenure has inflicted some damage on the institution—along with the good—are concerned about the College's record in hiring women and minorities.

"We got aboard minorities and women . . . (but) not enough, I mean we haven't shaken it up enough, and now I don't know how it's going to be done at all," Chambers said. "A lot of these young people, male and female, are going to be fired. They won't have tenure, and when the sixth year comes they'll rotate off. And we're going to lose. . . I just think that's a terrible danger—new ideas and new kinds of people—there's no room for them."

Another concern is that the tenure system sometimes results in exceptional teachers being fired for not reaching a "threshhold" level of "significant" scholarly research—sometimes known as the publish or perish system.

"I think our priorities are getting very distorted," classics Professor Gerald Erickson said. "The people who have identified themselves and become known as good teachers have been let go, not through our department's decision, but rather either by action or pressure from the College. Now the students are beginning to feel it."

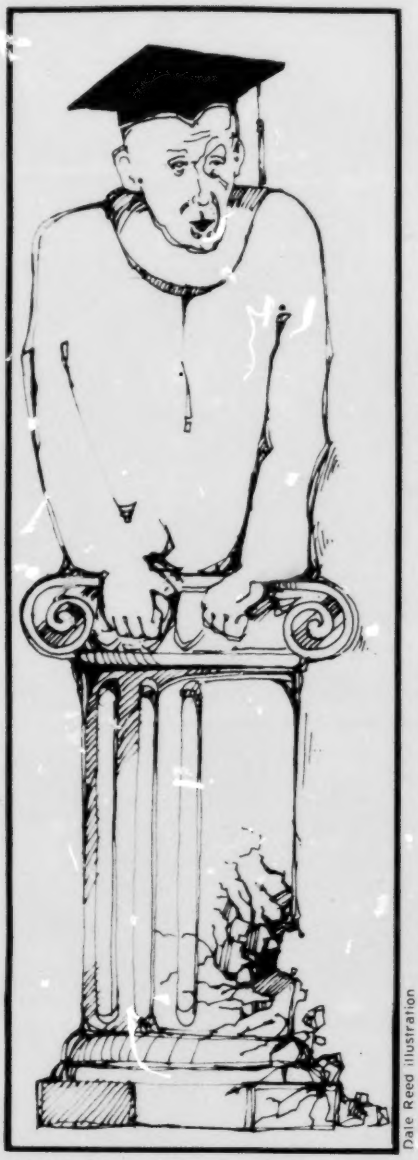
Erickson, who believes his promotion to full professor has been delayed because he has chosen to get grants for his department rather than do research, said, "It conveys a message to all those who are still on a tenure track and are interested in survival as to where they should put their effort and energy. . . nobody really takes teaching seriously." Several other CLA faculty members expressed similar concern.

Failure to publish research was at the heart of the Mischa Penn controversy in 1974. Penn, a widely respected humanities professor who was denied tenure and fired in 1974, had received the CLA Distinguished Teaching Award in 1971, was almost universally regarded as a brilliant lecturer, and had created three significant new humanities courses.

Now a tenured professor in another department, Penn steadfastly refuses to discuss his fight for tenure in the humanities department. But there is no shortage of witnesses to Penn's teaching ability, and of those who say Penn got a raw deal because he chose to devote full-time to teaching.

David Lykken, now a professor of psychiatry, argued at the time that research had become "the tail that really wags the dog" because the "fruits of scholarship are tangible, countable, easy to evaluate, while the contributions of the teacher are vague, subjective things of rumor and prejudice."

Procedures and documentation related to tenure and promotion, once largely different in each department, were formalized and regularized during the 1970s by a series of memoranda from successive vice presidents for academic



Dale Reed illustration

affairs. The latest, known as the Koffler Memorandum, or the tenure "blue book," is the most specific.

Departmental recommendations within CLA are reviewed by an 11-member promotion and tenure committee (known as the P and T committee), which advises the dean. The dean's recommendations are in turn reviewed by the vice president for academic affairs and University President C. Peter Magrath before approval by the Board of Regents. In contrast to the University of Texas, which has a national reputation for political interference in promotion and tenure decision-making, Minnesota's regents have a good record of non-interference.

P and T committee chair Lloyd Lofquist, chairman of the Psychology Department, disputes the contention that research is weighed more heavily than

"Academic freedom...relates sharply to both freedom of speech and freedom of conscience."

teaching. "Both are extremely important," he said.

Betty Robinett, acting assistant vice president for academic affairs, said there "might have been" a relationship between the economy and closer scrutiny in promotion and tenure, but "the total approach that is assigned the term accountability has been a growing phenomenon, not just in academic affairs but everywhere—we have to be accountable for what we do. . . all of our efforts are looked at, evaluated, weighed, examined."

Tenure, which has been characterized by former Cornell Professor Mark Nadel as "the quintessential academic tribal rite," evolved from a history of political interference in higher education. In theory, tenure guarantees all professors freedom to teach and research unpopular ideas; in other words, it is intended to guarantee academic freedom. In practice, tenure usually guarantees professors who have survived a six-year probationary period lifetime employment. As a national norm, Newsweek magazine reports, tenured faculty "cannot be dismissed by their institutions for anything less than proven moral turpitude or gross incompetence."

"Academic freedom...relates sharply to both freedom of speech and freedom of conscience," said Paul Murphy, acting chair of the Criminal Justice Studies Department and co-chair last year of the academic freedom committee of the Twin Cities chapter of the American Association of University Professors (AAUP). "It is the ability of people in an academic setting to freely pursue research, teaching, (and) whatever conclusions those lead to. . . The main purpose of tenure is to ensure that people with controversial views, people whose research may have led to highly disturbing kinds of conclusions, are free to continue those kinds of activity without having to fear that they are going to lose their job or not get promoted."

George Green, assistant chair of the History Department and president of the Twin Cities AAUP, argues that constitutional guarantees of free speech are insufficient protection for the academician. Academic freedom, he says, "has special importance in the academic world because people . . . dedicate a whole career to a particular area of inquiry, so they have a life invested in their activity. They need a proportionately greater protection of that inquiry, since so much is at stake for them."

Green's position is explicitly rejected by social anthropologist James O'Toole, who recently created a stir in the academic community by voluntarily renouncing his tenure at the University of Southern California. He questions whether tenure, and the job security associated with it, protects academic freedom or stifles it.

"Professors (with tenure) dig in for the duration," O'Toole says. Unhappily, too often they develop trench rot."

Instead of protecting the unpopular idea or the daring intellect, O'Toole continues, tenure "now protects the narrowly trained scholar who knows everything about the insignificant, who is acceptable to the establishment discipline, who doesn't make waves, who will never give offense as he runs his millionth multiple regression."

Tenure is unnecessary as protection for academic freedom, O'Toole argues, because the courts guarantee employees in all situations full constitutional rights. He cites the 1978 California Supreme Court case of Ofsevit v. Trustees of the State University of California and Colleges, upholding First Amendment protection of teachers against dismissal due to political activities or beliefs.

"Significantly," O'Toole writes in the September/October issue of *The Center Magazine*, "Ofsevit—the individual involved—was not even tenured."

Two of the bitterest criticisms about the way tenure is administered are Mark Nadel's contention that "it creates a privileged class that is almost entirely unaccountable for its conduct and competence," and the corollary that "tenured professors deny academic freedom to their non-tenured colleagues. Either job security is essential to academic freedom or it is not. If it is essential, universities are in the ludicrous position of saying that academic freedom is vital for senior faculty members but not so important for junior faculty members."

The accusation that tenure actually works against academic freedom by fostering conformity and punishing eccentricity in the first half dozen years of the academician's career seems at least partially accepted as common knowledge. But O'Toole's critique of tenure is often

Continued page 33

Anahid Sarkissian photo

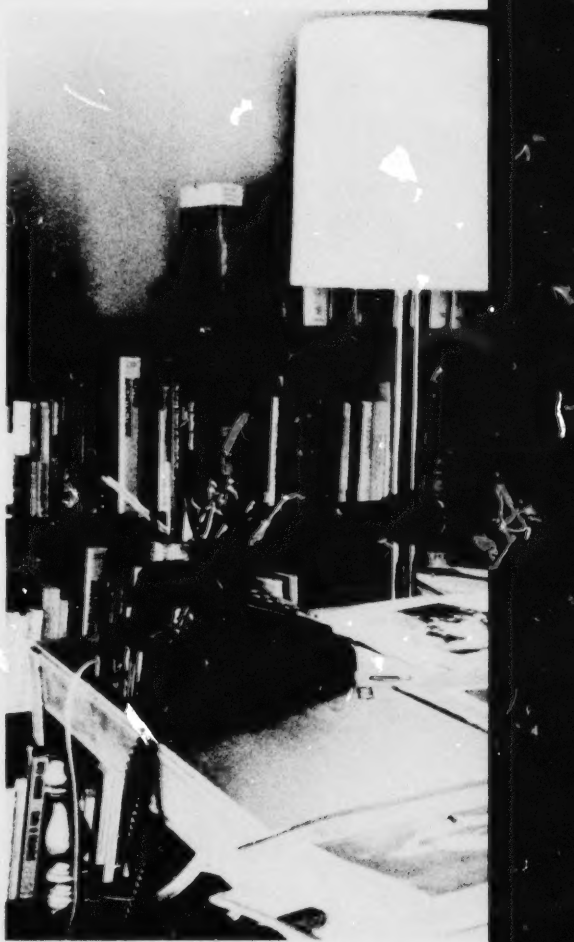
SWEEPING THE GUGGENHEIMS

Eight CLA faculty members won prestigious Guggenheim Fellowships in 1979, more than any other liberal arts faculty in the country.

by Theresa Levy

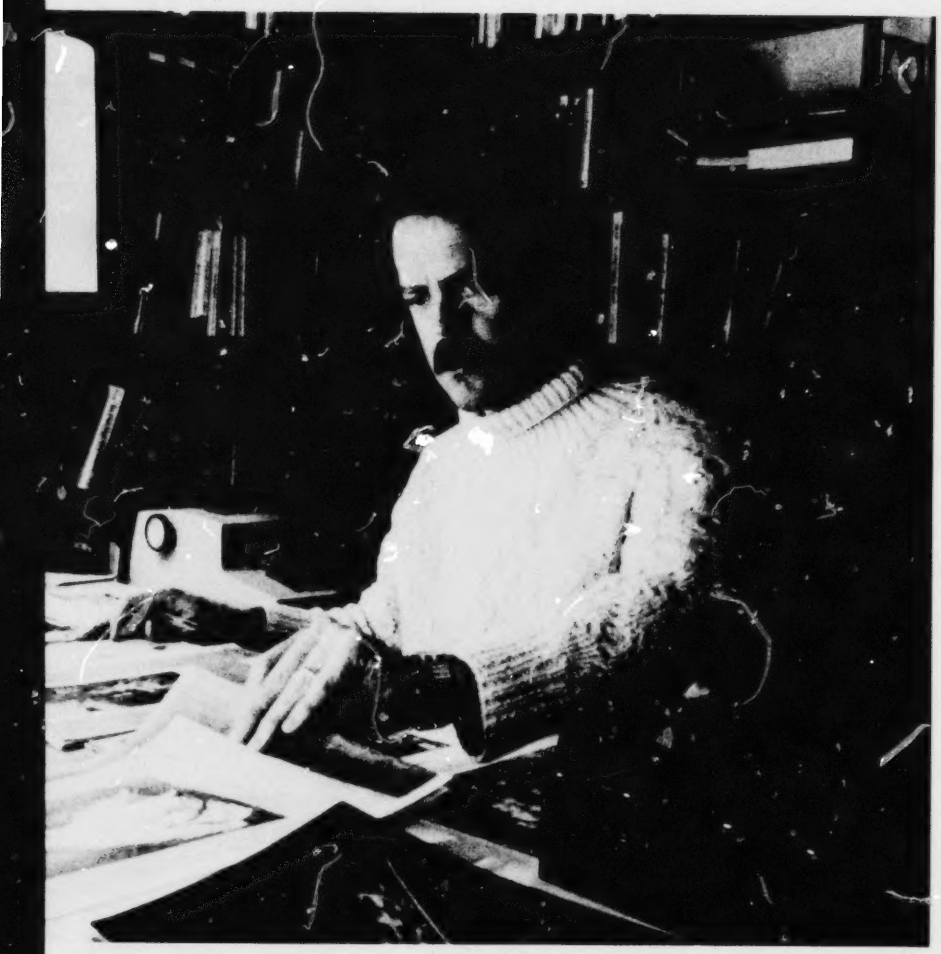
From his appearance, one would not suspect that Richard Leppert is a nationally-renowned music historian and a member of a foremost scholarly elite which includes the likes of John Kenneth Galbraith, Henry Kissinger and Kurt Vonnegut, among others. Leppert's easy-going manner and informal appearance make him seem more like an older-than-average graduate student than the 1979 Guggenheim Fellow he is.

Leppert is one of eight College of Liberal Arts professors named last fall to the Guggenheim Fellowship—the most prestigious of all academic clubs. His grant will allow him to devote fulltime

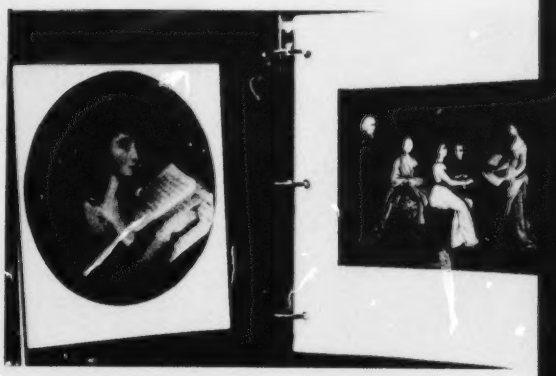


Guggenheim Fellow Roberta Simmons, professor of sociology, discusses her study of health care problems in the United States and in England.

"I believe that unless a teacher is invo
become stale."



Howard Fulk photos



Musicologist Richard Leppert, left, won a 1979 Guggenheim Fellowship to study the role of music in 17th and 18th century England. Here he examines reproductions of paintings, such as those above.

Howard Fulk photos

ed in some research, in the long run he'll

attention to his current research project on the musical practices of 17th and 18th century England.

The CLA is justly proud of its eight 1979 winners, because no other Big 10 college has ever dominated the Guggenheims in the liberal arts to such a degree. Since the Guggenheim Fellowships were begun in 1925, more than $80 million in research grants have been awarded to the country's leading scholars, 41 of whom subsequently received Nobel Prizes and 102 of whom were later honored with Pulitzer Prizes.

The annual awards, which carry cash stipends from $14,000 to $22,000, are designed to "add to the educational, literary, artistic and scientific power" of the U.S., and help finance research in areas ranging from Shakespearean tragedy to cancer research to the ecological problems of pest control.

Leppert's Guggenheim research, being carried out this year during a leave of absence from his professorship in the Humanities Department, involves the study of paintings of the English middle and upper classes of the 1600s and 1700s. "I want to know how music was perceived by society, what function it was felt to have," says Leppert.

Late last summer, Leppert was in England studying more than 250,000 photographs of 17th and 18th century portraits and drawings to determine how instruments of the period appeared in visual records. "Most of the music of that period was restricted to a domestic setting—chamber music," said Leppert. "I'm going on the assumption that instruments that people pose with must have been socially valued at that time. It doesn't necessarily mean the sitter played that instrument, but it shows that the instrument was a symbol of refinement. Someone in our society wouldn't pose with an accordian if they wanted to appear refined."

In addition to last summer's study of English art at British museums, including the National Portrait Gallery and the Courtauld Institute at the University of London, Leppert has been examining the diaries and memoirs of the upper classes of the day. "These documents provide a wealth of information, not only about musical practices, but also on how music was perceived in the culture," he said.

"It was a requirement in upper class society to perform musically," said Leppert, whose preliminary research indicates this was particularly true for young women. "Men often became musicians only when they went abroad ... to acquire refinement and the allied social graces that the Continent promised."

Leppert's project, which he expects to

Howard Fulk photo

Stuart B. Schwartz

take three years, will eventually become a published chronicle of Britain's social history from 1600 through the 1700s as viewed in the context of art and music. His work grows out of several other research projects he has completed in related areas over the past ten years, including his 1977 book on the themes of music in 17th century Flemish painting, financed in part by the Belgian government, and a similar 1978 book on the role of musicians at the French court of Versailles.

"There has never been a systematic study of domestic music," he commented. "I'm covering uncharted waters, so to speak."

Leppert's seven colleagues within CLA who received Guggenheim Fellowships this year are equally distinguished scholars who are using their grants to research a wide range of topics within the realm of the arts and humanities.

In addition to Leppert's work, this year's Guggenheim-sponsored research at Minnesota ranges from economics Professor John H. Kareken's study of monetary policy and the Federal Reserve Board to history Professor David Kopf's work in the development of Hinduism in Bengal and from political scientist Samuel Krislov's comparison of theory and practices in the U.S. court system to art historian Frederick A. Cooper's analysis of the ancient Iktinian temple at Bassai.

Historian Stuart B. Schwartz is using his Guggenheim grant to investigate slavery on Brazilian sugar plantations between 1500 and 1330. Although most of Schwartz's research into the social and economic implications of Brazil's slave system has involved public records such as wills and land transfers from the period, he also travelled to Brazilian plantations last summer and interviewed descendents of both plantation owners and slaves.

Schwartz says he received some invaluable insights into his project when he met a Brazilian on a bus who had spent most of his life as a sugar plantation laborer.

"I learned more in a two-hour conversation with him than could have been explained in six months reading books," he said. The man told him about "the everyday, down to earth things" that he couldn't have found elsewhere.

Schwartz says that his research indicates that the slave system in Brazil may have been much more brutal than historians had previously thought, and that he is reaching many new conclusions with his historical study. "My goal is to take this new information and write an interesting, maybe controversial book."

Similarly, Arabic Professor Anwar G. Chejne thinks that his Guggenheim research into persecuted Moorish communities in 16th century Spain will cause some waves and have applications to modern societies.

"The persecution of Muslims is relevant today with respect to minorities and civil rights," he said. "Have we really improved? Education is important in assessing the value of your society."

In his study of the Moorish community in Spain during that period, Chejne is examining 500-year-old manuscripts in Arabic to uncover what he feels is a neglected part of history. According to Chejne, there was a substantial Muslim community in Spain which "got a raw deal" when Christians forced them to abandon their faith and practice Christianity.

"You can't delete this chapter and truly be an historian," Chejne maintains. "Histories are full of military and political action, but you rarely see mention of those that were not powerful, those who were suppressed. It is good to understand it."

Sociologist and psychiatrist Roberta G. Simmons's research concentrates very much on latter day problems involving the political and social implications of health care. Her previous work in the problems of expensive health care and treatment will be expanded this year into a cross-cultural study of health care in the United States and in England, where the

Howard Fulk photo

Anwar G. Chejne

government pays for medical care.

Simmons's earlier work concentrated on the effects of kidney transplant surgery on patients, following 1972 legislation which provided government funding for such operations. This study, dealing with the problems posed by expensive medical treatments and the stress such treatments have on families, will be extended through her new research.

Simmons's work has political implications, as national health care proposals and the rising costs of medical care have become important political issues. "There are many diseases whose costly treatment is not publicly funded," by social security and other legislation, she says. However, Simmons says she thinks broader government funding is only a matter of time. "Massive funding is next, and what they have learned from (government-funded kidney operations) can be used to decide how or how not to do it."

All of the Guggenheim Fellows interviewed for this article said they thought their research has played a large part in making them better classroom teachers. "I do a better job teaching when I can use examples from my work," says Simmons. Schwartz agreed: "I believe that unless a teacher is engaged in some research, in the long run he'll become stale."

Research, says Schwartz, helps to broaden the teacher, who can in turn present a broader view of the world to the student. "Liberal education opens horizons you have for the rest of your life," he said.

And CLA's eight 1979 Guggenheim Fellows are opening horizons for liberal education.

THE RESEARCH RACE

CLA faculty members won more than $7 million in research grants last year. Is this a new golden age for the college, or the result of greater pressure to "publish or perish?"

by Allison Mucha

For every complete answer, one hundred are incomplete, which makes the tackling of a scholarly question an ambitious undertaking. Today, systematic inquiry, which constitutes the field of research, is conducted under the auspices of industry, government, and, above all, the academic community.

At the University of Minnesota, research is expected of all 592 faculty members in the College of Liberal Arts (CLA), many of whom view research as a requisite to teaching. CLA Dean Fred Lukermann says, "I don't think you can be a professor and not do research. If research is not there, something is wrong."

Tony Zahareas, director of the CLA Office of Research Development, agrees. "Professors might be exciting, or entertaining, or exhortative, but professors who do not research cannot possibly be substantial teachers," he says.

Minnesota has consistently been among the top 20 research universities in the nation in amounts of research grants awarded to its CLA faculty. In the last fiscal year alone, CLA researchers were granted more than $7 million, almost one-fourth of the total CLA budget.

Many attribute the rise in research funding to CLA's Office of Research Development (ORD), which was founded in 1975 to help faculty members formulate research proposals and to "connect the college units with outside funding sources," says ORD Director Zahareas.

Former CLA Dean Frank Sourauf says he supported the establishment of a separate liberal arts research office because "we had support for everything but research and that seemed to me to be a conspicuous shortcoming. I also felt very strongly at the time that some of the faculty of the College were not meeting their research responsibilities."

Zahareas says that before his office was formed, funded research by liberal arts faculty was "lagging somewhat, especially as compared with some of the better universities in the nation. Research wasn't consistently carried out and often lacked a type of coherence."

Zahareas says that now Minnesota's liberal arts college is slowly becoming one of the better colleges of its kind in the United States. "It has recently been very difficult to turn down CLA proposals," he says. "The proposals are the best in the history of the University, very clever and competitive intellectually, and the research in them has proven to be timely and invaluable."

In addition to the research faculty members conduct as part of their normal academic appointments, many carry out other research projects funded by both University and outside sources. The University frequently supplies grants, seed money and travel funds for research, but the number of grants offered by the institution is dwarfed by the number available from other sources. The outside funding sources range from the National Endowment for the Humanities, to state and local agencies such as the Minnesota Pollution Control Agency and the city of Minneapolis. Funding also comes from private industry and national and local foundations.

The types of research projects funded at the University are equally wide-ranging, as indicated by the 1979 grants, the likes of which include a $322,311 award from a national law enforcement institute to fund sociology Professor John Clark's project on employee theft, and a $500 award from the University for history Professor Carla Phillips's project on Spanish merchants and the 16th century wool trade.

The research grants to CLA faculty have run from $100 to staggering amounts of more than $400,000 in recent years. But even professors who receive these larger sums do not become opulent Midases, for supply, travel and equipment costs also come out of the grants, as well as wages for research assistants and consultants.

Minnesota's liberal arts college has had to combat a wide reluctance to fund original research in the arts and humanities, because many foundations attach more importance to scientific research.

James Werntz, director of the Educational Development Center and University College, says that some funding sources consider liberal arts research to be "not practical, in the most crass and narrow sense, in relation to other fields that have great economic and human importance in the world." Werntz notes that directors of such funding agencies are stumped when it comes to assessing the use of research in areas such as French literature or linguistics.

Verne Stadtmen, associate research director of the Association of American Colleges in Washington, says the worth of research in various disciplines should not be assessed by the size of the grants it attracts. "I don't think you can measure the value of research in dollars. Certain kinds of research are more expensive than others. The kinds of research humanists get into isn't as costly as (that of) chemists. I do think the applicability of research in the sciences might not be too great to instruction, but when the results come in science, they are thought to be more exciting."

Of the three commandments set before a CLA professor: that he do service, that he teach, and that he research, the ties that bind the latter two are sometimes frayed.

The CLA professors and administrators interviewed unanimously believe that research is important to teaching. Illustrative of this belief is photojournalism Professor Richard Foushee's explanation of the research purpose: "It's meant to keep a person abreast with an area of expertise so that he can make contributions to that field and that he can communicate that information to students, which is the end result of all this."

But the benefits of research are even wider, according to Nadia Gardner, a spokesperson for the National Endowment for the Humanities in Washington, D.C. "We don't view research in a strictly curricular way," Gardner says. "By supporting research we feel we're helping the public, not just students and the academic community. But we are interested in innovative research that will have an impact over a discipline. If we support that kind of work, we're making it possible for other people to be affected by it, to share in that knowledge, and that's got to be of benefit to the student."

One concern voiced by educators and students in American universities, is that while a professor tills the fields of research, the classroom is not tended to nearly as well.

Says CLA Dean Lukermann, "What I'm worried about is that the student is not getting what he came here for." Lukermann says that when a researching professor takes a leave of absence, he may be replaced by an instructor of lesser capabilities. At those times, says Lukermann, "We replace talent by a different kind of talent, and it's like getting one brand of cereal for another. But we can't have a deficit at the University, so we try to hire someone at a lesser cost, and that person is less well-trained. And that's where I think we're getting into trouble."

How and to what extent research is incorporated into the classroom is not easily measurable; the manner in which research findings wind back into instruction can be direct or circuitous. Says Sorauf, "There are many processes by which knowledge is diffused. It gets transmitted out there somehow, we don't always know how."

But some educators believe the attempt to fit research into instruction is like trying to bridle Pegasus. Expressing such skepticism is Lewis Solmon, executive director of the Higher Education Research Institute, a non-profit research organization in Los Angeles. "A great deal of research is so esoteric it can't be used in the classroom," he says. "From what I've observed in a great many situations, scholars that are heavy into research give short shrift to teaching. They will give undergraduate classes to teaching assistants, they will give multiple choice tests rather than essay which are harder to correct, and so on. And it's a fallacy that students go to an institution to study under one of the great names -- they (students) will find that they (researching scholars) aren't there, they are off doing research."

Solmon is not unsympathetic to the theory that a professor's research can be used to give students greater and deeper knowledge than might otherwise be possible, but he says that is not most important.

"Many times it's more necessary to give undergraduate students a foundation for understanding a subject," he says. "A great deal of what's to be learned by students doesn't come from research."

Classics Professor Gerald Erickson notes that research can be "a sort of narrow operation that really goes nowhere. I think in many cases departments like ours are forced to do research that isn't relevant to the classes professors are teaching, simply because research is required of professors."

Many believe that the research mandate has cost the university some fine professors. Erickson says some of his colleagues in classics who have been great teachers but not productive authors have been fired, while more mediocre teachers who have been prolific researchers have been retained.

Part of the solution to the problem, as Erickson sees it, lies in more realistic expectations of individual faculty. "The majority of college professors either tend to be much better at research than teaching or the other way around, because that's where their heart is," he says. "I think to have a good department, one should recognize that fact and build on the strengths of both."

The research policy is a sensitive topic on which convictions are seldom temperate.

Says Zahareas, "Some faculty don't want to publish research, and this is their prerogative, but they want the same rights (of tenure, promotion and salary increases) as colleagues who do. But, the saying goes, 'publish or perish.'"

The disparity between those who favor "the publish or else" dictum and those who believe a professor should not be coerced into conducting research has yet to be resolved. Nonetheless, advocates from each side have won over funding sources who had been reluctant to part with their cash in a time beset with economic infirmity.

The $7 million level scaled by CLA researchers last year was reached only because dedicated efforts prevailed among the College's researchers, says Zahareas.

"Just as you are condemned to live, to get a research grant is to be condemned to work harder," Zahareas says. By all acounts then, the CLA faculty at Minnesota are working harder than ever.

A SAMPLING OF RESEARCH PROJECTS AWARDED FUNDING: 1979-80

NAME & DEPARTMENT	AMOUNT	PROJECT	AGENCY
Roberta Simmons Sociology	$ 66,740	Self-Image & the Quality of Life	National Institute of Mental Health
Mulford Q. Sibley Political Science	53,321	Ideals & the Quest for Utopia	National Endowment for Humanities
William Sudderth Statistics	12,430	Abstract Gambling Theory	National Science Foundation
David Ward Criminal Justice	147,806	Consequences of Long-Term Confinement	U.S. Department of Justice
Russell Thornton Native American Studies	47,728	American Indian Family & Fertility	National Institutes of Health
F. Gerald Kline Everette Dennis Journalism	33,000	Minorities Scholarship in Broadcasting	WCCO
Nancy Anderson Sharon Patten Public Affairs	114,899	Comparison of Nursing Care	Minnesota Governor's Council on Aging
Betty Robinett Linguistics	34,749	English Language for Saudi Arabians	Pillsbury Co.
James Jenkins Psychology	268,936	Research in Human Learning Center	National Endowment for Humanities

UNCOVERING A CULTURE

In dusty archaeological trenches on the banks of the Nile, art historian Sheila McNally is finding the clue to reconstruct an ancient way of life.

Howard Fulk photos

Sheila McNally has hundreds of ancient pottery shards to classify.

by Allison Mucha

Room 202 Jones Hall is an ordinary-looking office that is not ordinary at all. What distinguishes the room are the fragmented clay contents of 203 aluminum trays lining several rows of bookshelves. To the uninitiated, it appears that someone has picked up the pieces after a couple of elephants amused themselves in a ceramics studio.

But art history Professor Sheila McNally will tell you differently. The gleaming trays are filled with broken bits of 1400-year-old pottery, all dry and dull except for the sheen of the black-inked code numbers carefully etched on each. Cradled in tiny boxes on tables and in unpacked crates around the room are other dismembered artifacts of earthenware and glass uncovered during a 1978 excavation McNally directed in Akhmim, Egypt. The University professor is tracing the development of city life in Akhmim from the Greco-Roman to Modern Islamic times -- a study that keeps her at or below ground level for weeks on end. The five-year research project, launched originally by private funding, seeks "to shed light on broad issues concerning the growth of cities in complex, advanced societies."

Over the next three years, McNally will look into the undercurrents influencing evolution, specifically investigating the economic, ethnic and environmental variables on which Egyptian daily life pivoted. McNally extracts the answers to her questions not from texts but straight from Egyption soil. "Excavation not only fills in gaps in documentary evidence," McNally says, "but provides objective checks on accuracy of the latter."

The professor, who considers herself as much an archaeologist as an art historian, has adeptly brought the two professions together at the junction of her lifework -- a lifework which began in the 1950s with a B.A. from Vassar and a Ph.D. from Harvard in art history, and was advanced during five subsequent European excavations.

A piece of 1,400-year-old pottery.

The strenuous job of sifting through tons of dirt seems an incongruous pastime for this 47-year-old woman, whose five-foot, two-inch frame is usually garbed in dresses. Her fluttering, exuberant mannerisms seem more akin to her eastern boarding school past than to the rugged excavation trenches she has so avidly sought out.

Howard Fulk photos

McNally examines a piece of 15th century Egypt.

"Excavation is hard and dirty work," she notes, "but I like the excitement of not knowing what would turn up in the next bucket."

Over the next three years, McNally will lead three additional expeditions to Egypt, excavating with an 18-member group of American students and archaeologists in Akhmim, and then interpreting the finds at the University.

Akhmim was selected as the excavation site, she says, partially because of its historical importance as one of Egypt's most civilized early cities, rich in Greek architecture and a major fifth-century producer of cotton and linen.

The town itself, which was first mentioned in ancient Egyptian records of 3000 B.C., hugs the east bank of the Nile at a point 450 kilometers south of Cairo. The green, flat land contained within city limits soon gives way to the cliffs and deserts of outlying regions. Within Akhmim, the principal industry is textiles, as it has been for centuries. Many of the city's 8,000 inhabitants spin their wares of brightly-colored tablecloths and bedspreads on hand looms.

In spite of McNally's satisfaction with the excavation location she wasn't initially so keen on working in an inhabited city. "I swore I would not excavate in the middle of a city where people were still living because it's more difficult to dig if you've got sewers and pipelines to deal with," she says. "But then I realized that I would not like to be excavating in some glorious ruin out in the desert, and that I do like being in a city and feeling that the excavations are part of a city life."

Shortly before sunrise each day, McNally, along with three other American excavators and twenty-some Egyptian workmen, would begin loosening the history compacted in a churchyard named for Egypt's legendary Coptic saint and soldier Abu Seiffein.

Most days during the five-week excavation, at least 30 buckets would be filled with pottery pieces, with smaller amounts of soil, seeds and pollen samples loaded into small, white cotton sacks. Especially fragile artifacts, like bits of glass, bone, and dead insects were safeguarded in boxes.

Nine meters down, the team reached a level dating to the late Roman period, discovering artifacts left there as long ago as 7000 B.C. During later excavations, McNally estimates that the team will dig down an additional six meters and seven centuries, through the past until they reach the water table which will bar further progress.

The activity in the churchyard attracted an attentive audience of the town's residents. Some townspeople would arrive at the site with presents of fruit and citrus juice while others would pitch in and help. "Oh, heavens, they were tremendously excited and curious," says McNally. "People were not just hanging over the trenches, they were turning up in them. We were excavating this burial once and all of a sudden here was this man brushing off the skeleton too. We had to chase him out. But then we realized, suppose we were here in Minneapolis and all of a sudden a whole bunch of Saudis turned up in national costume and started to dig a hole in the middle of the city. We would be awfully concerned about it."

At midday the excavators would withdraw from the 90-degree heat to their living quarters in the home of the elderly Coptic bishop of Akhmim, who presided over the church adjacent to the excavation site. There, on the second floor of the house, they would sort and catalog the morning's discoveries for shipment.

What McNally hopes was left behind in Akhmim, she says are reasons for the town's residents to have increased awareness and pride in their cultural heritage.

Back in the United States, the future of McNally's artifact hunting is somewhat up in the air. The funding initially supplied for the project by a private donor has dwindled and now McNally says she is seeking some $200,000 from various agencies.

The artifacts from the first expedition are now being analyzed, tested and coded by various state and University experts. Eventually, the finds will be recorded by McNally in a three-volume series on the Akhmim excavation. Currently, McNally and her students are studying and reconstructing some of the bits of pottery which spread over nearly every flat surface in her Jones Hall office.

In 1981, McNally, who also is on the University's ancient studies faculty, plans to teach a course in artifact analysis as an outgrowth of her project. Already, the Akhmim study is providing the framework for graduate dissertations and independent research projects by McNally's students.

This year McNally's art history courses have made great use of the Akhmim artifacts she brings to class. McNally says her students, particularly in beginning courses, are often "surprised at the amount of information we find from such shabby materials."

These show-and-tell methods fit her concept of teaching, McNally says.

"Teaching should be a matter of conveying how we find out information and not just conveying what we know already. I don't want students to learn just enough to get them past the tests; I want to get them interested in knowing how we know what we do, how it is changing, and how we can test it—and that is basic to a liberal arts education."

The tools of an archeaological sleuth.

THE MONEY MESS

Budget cuts reflect a changing attitude about the importance of liberal education.

by Susan Sherry

Inflation has chipped away at budgets everywhere, and nowhere with more drastic effect than on the nation's college campuses. But an 18 percent inflation rate seems an almost minor concern compared to the terrible blows the College of Liberal Arts (CLA) has taken through the University of Minnesota's retrenchment and reallocation processes.

Now, after losing more than $1.3 million through retrenchments in the last three years, CLA has emerged weaker than it was before, but still standing and preparing for another blow from further retrenchments scheduled for the next two years. Many in CLA feel that additional cuts will damage faculty moral and greatly erode the quality of education in the college.

The University shifts resources among colleges by taking away, or retrenching, money from some units and reallocating the money to other units where the need is seen to be greater.

In the University's proposed 1980-1982 budget, CLA, which has a yearly budget of $30 million, is scheduled to be retrenched $190,000. The College of Business Administration and the Institute of Technology, with budgets of over $3 million and $21 million respectively, would receive increases of $385,000 and $300,000 through reallocations. University President C. Peter Magrath has tentatively endorsed the proposed budget recommendations, despite angry objections from CLA administrators and faculty.

CLA Dean Fred Lukermann has sent the president a letter strongly opposing the proposed cuts to his budget. He has called on Magrath to overturn the entire recommended CLA retrenchment.

"We feel we cannot afford a retrenchment of $190,000. We don't have any more money," said James Gearity, assistant to the dean of CLA. "We're arguing with the central administration because they can't retrench us any more. We don't have any more to give."

Formerly, CLA had discretionary funds to staff additional sections of freshman composition or to bring in a visiting professor, but this money was the first to go. Next the college lost money from positions vacated through retirements, resignations or deaths.

But once this money was depleted, the college was forced to cut the number of instructors from 98 to 16 and the number of teaching assistants (TA's) from 326 to 252 between 1970 and 1979. The decision to reduce the number of instructors was aimed at upgrading the overall quality of the regular faculty, according to CLA officials. But cutting the number of TAs has been the result of shrinking financial resources and retrenchments.

This has limited CLA's ability to staff introductory-level and multiple-section courses. It has also severely disadvantaged the graduate programs in their attempts to attract top-quality students by offering them financial assistance. "The money we have for teaching assistants is the only money we can offer graduate students," explained Gearity.

"Once upon a time you could look at a department and say, 'You have more TAs than you need,' but those days are gone," Gearity said. "Almost all freshman composition and basic language courses need TAs to teach them. Walter

Some results of continued CLA retrenchments are seen in growing class sizes, as in this general psychology class, and in overextended professors and teaching assistants.

Anahid Sarkissian photo

Anahid Sarkissian photo

CLA Dean Fred Lukermann

Heller couldn't offer his economics class with over 600 students without 10 TAs to grade papers."

The University permanently retrenched 26 CLA faculty vacancies in recent years in order to generate necessary "soft money" (money available for only one academic year and then returned to the budget), for temporary appointments, such as TAs. The college was able to make only eight new entry-level faculty appointments (assistant professor) for 1978-79. "We couldn't retain quality because we were only hiring entry-level faculty and at a very low number in terms of renewing," said Lukermann. "Eight new appointments in a faculty of 600 is not a renewal."

In 1979, CLA reversed this policy and shifted soft money from TA appointments back to fund permanent faculty positions, authorizing 39 new faculty appointments for 1979-80, the bulk of which are entry-level. For 1980-81, CLA received 70 requests from departments for faculty positions but could authorize only 25, also mainly entry-level positions.

According to a 1979 CLA planning report, the number of CLA courses and sections offered at both the lower and upper division levels have steadily increased over the past decade, while the available academic teaching staff has declined. Because of the greater proportion of faculty effort required for undergraduate courses, CLA has been forced to increase class sizes and cut back on the number of offerings for advanced upper division and graduate students.

"There have been losses in the somewhat more specialized courses," admitted Roger Page, associate dean of CLA. "The mix of courses is not as rich as what I think it should be." Page cited an example in the Anthropology Department where a biological anthropologist resigned in the middle of the first retrenchment five or six years ago but was not replaced. Two years later the department's archaeologist died, and the department was told it could refill one position. "We hired a biological anthropologist at the expense of the archaeological position," said Elden Johnson, anthropology chairman. "One of our big areas, archaeology, was dropped, but we've been able to re-offer the biological anthropology. It's certainly affected a lot of disgruntled students who are interested in archaeology, but we're just out of luck."

This has happened in other departments as well. "We had to abolish our filmmaking program two years ago when our filmmaker retired," said Herman Rowan, Studio Arts Department chairman. "Our quality has been affected to some extent. Students are deprived of an exciting 20th century medium."

Rowan is concerned that four faculty members who are all in the drawing-painting area will be retiring in the next five years. He feels that that area is the core of the department's curriculm and will suffer if those positions are not returned. At its height in 1969-70, studio arts offered as many as 11 sections of basic drawing each quarter, but now they can offer only three or four.

The Studio Arts Department is also in danger of losing its computer arts course. "Every year it's begging. We don't know yet, but it's very possible we won't get it back. We got the word not to count on soft money," Rowan said. "We look around us and everyone else seems to be getting a big share of the pie and we get peanut shells. The picture looks very bleak."

The English Department's freshman composition courses are in similar straits. Freshman composition is required of all students by the University, but a severe backlog has been accumulating over the past few years. "We don't have enough sections even now for all the students who want it. A lot of people are demanding it, but we don't have enough funding to meet the demand," said Peter Reed, English Department assistant chairman. "Something's got to give."

Which is exactly what may happen. "The colleges have to look toward eliminating some programs. They can't be the best in everything. They have to quit dreaming," said Chester Grygar, University budget officer. "If there are some programs that state or community colleges can do better, we ought to drop those programs."

CLA's planning report states that the only real sources of money available are from vacant faculty positions or the elimination of programs—which may amount to the same thing in the long run. "We're trying to face up to the question of eliminating something," Page said.

Anahid Sarkissian photo

Assistant CLA Dean James Gearity

"But if one of the qualities of a research-oriented university is to have a breadth of knowledge, obviously if you don't have that breadth, you're limiting the knowledge and the stimulation of a specialty," Page said. "You have to say yes to the question 'does the quality suffer if you've lost staff."

This year CLA is exploring a system of reallocating resources within the college called "transfer of effort." This system involves requiring faculty members of one department or unit to devote teaching time to another department. The allocation of teaching personnel to different units is meant to be responsive to student demand. The assessed unit does not give up dollars, but it loses whatever services its faculty member might otherwise have provided, which usually means a decrease in its course offerings.

Although the faculty member continues to receive his same salary, most departments don't see the transfer of effort system as acceptable. "Transfer of effort doesn't make me very happy," said Reed. "While our faculty has shrunk, the amount of transfer of effort is increasing and putting a drain on our department."

While some transfers between departments work quite well, such as between the English Department and the American Studies program, others don't work so harmoniously. "Transfer of effort always competes with the alternative of doing something in our own department," said George Green, a history professor who also teaches in the American Studies Program. "The financial pressures have diminished the quality of teaching by pushing people into areas they might not have chosen."

Another alternative for CLA may be in combining programs or departments.

Many students have already felt the effects. "Classes have been too large, particularly in the Studio Arts Department," said junior John Murphy, studio arts major. "For one teacher to divide time and talent among 25 students in one class period is almost impossible."

"What large classes really hurt are my grades," said Jeanne Kass, a senior history major. "The smaller classes I've had I usually get good grades in. It's much harder for teachers in large classes to see what you have to contribute."

In the Studio Arts Department, students now pay fees for each class to cover expense costs, something that was not done 10 years ago. "Financial aid doesn't include the fees in their allotments," said Rhonda Williams, a senior studio arts major. "This is a hidden fee I have to come up with every quarter." She said last year she paid $55 in fees for one quarter, in addition to buying her own supplies. This spring quarter she anticipates $70 in lab fees.

Martha Schlueter, a studio arts senior, said she feels people don't care about art instruction at the University. "People recognize the need for art, but they don't recognize that art has to be made by people and people have to be trained. But we get no encouragement here."

The cuts to CLA's budget reflect a changing attitude about the college's importance at the University. Formerly viewed almost universally as the mainstay of the University, CLA is now apparently seen by many as declining as a trend toward vocationalism has swept the campus.

Many still believe in CLA's importance, however. Nils Hasselmo, University vice president for administration and planning, calls CLA "the core of the University. There is a need to argue especially for core programs," he said., "because their benefits are less tangible to the public" than professional programs in business, medicine or engineering.

Albert Linck, University vice president for academic affairs, is one of those who think that CLA is less dominant in the University since the sciences split from the college several years ago. "The core areas are not all in CLA," Linck says. "Some have moved out of it, such as chemistry, physics, math and biology, and the core has to be nurtured wherever it is."

CLA must now work harder to convince the state legislature, the University and the public that its programs are still vital. The number of student credit hours, the factor used in determining budgets, has decreased in recent years, but the number of students advised by CLA has increased.

CLA's current enrollment figures are about 1,100 students higher than the last year's original projections, on which this year's state funding was based, so the college was already underbudgeted this year.

Sorauf argues that the student credit hours system to determine funding levels uses logic of elementary and secondary education, where cost is related to the number of students taught. But in CLA, if 75 students are taught one year and 60 the next, costs are the same and don't go down nearly as much as indicated under the student credit hours system.

"There are some needs we are not able to transfer into numbers," said Gearity. "Businesses can close down, but we can't close down the Classics Department because it doesn't have as many students as the French Department."

Lukermann and others feel that the college can only pursue and investigate its deficiences if it has a relatively stable financial situation. They also believe they should not be retrenched further prior to a review of their academic programs. "Those needs of other institutions should not be paid for out of our budget until some sort of review process takes place where we can all understand our roles," said Gearity. "If the kind of reasoning behind that $190,000 retrenchment is allowed to stand, then the quality of CLA is bound to suffer." ◆

"SOMETHING ON YOUR MIND, FRED?"

GO TO THE HEAD OF THE CLASS

A great teacher is part scholar, part dramatic actor, part orator, part dictator, part innovator, part missionary.

by Mary Paul

Perhaps one day educational philosophy and computer technology will converge to make the teacher obsolete, replaced by blipping terminals with keyboards. Until then, however, college students will continue to judge their professors' teaching and decide whether to learn despite or because of their teachers.

The highest accolade a teacher can receive from his students is that he has forced them to think, that he has somehow managed, with a well-aimed kick at young mental machinery, to start his pupils' intellectual engines. Somehow, such a teacher can make the formerly mundane exciting and raise indifference to involvement. This is what separates the great teachers from the merely good; the gift of enticing, challenging, cajoling, threatening, wheedling and provoking students into struggling with ideas instead of merely ingesting them. A great teacher is part scholar, part dramatic actor, part orator, part dictator, part innovator, part missionary.

At the University of Minnesota, as elsewhere, the yardstick most readily used to measure faculty members is research, but the importance of excellent teaching has not gone entirely unrecognized. The College of Liberal Arts Distinguished Teacher Awards (DTA), established in 1960 by the CLA Alumni Society, have attempted to translate the less tangible daily classroom triumphs between students and teachers into public recognition.

A seven-member panel, made up of CLA professors, students and alumni, select an average of three outstanding teachers annually for the $500 award, with nominations coming primarily from students. As DTA Selection Committee Chairman Theofanis Stavrou commented this year, the students' nomination letters are often an education to faculty members. The students' statements, said Stavrou, himself a 1976 award winner, "give one a perspective on the level and quality of instruction in CLA" which is rare for professors who generally never see their colleagues in action.

Since 1960, 48 CLA professors have managed to juggle their research, publishing and teaching responsibilities and still receive the praise of their students. Here are three of these outstanding teachers, with a look at their teaching philosophies and methods.

Music Professor Johannes Reidel recently introduced his American music class to the avant-garde, computer-assisted music of composers John Cage and Lejaren Hiller. His students appeared disconcerted when they heard the work, entitled "HPSCRD," which is accompanied by computer print-outs listing 10,000 sound and tonal variations listeners may choose in participating in the music.

"You look baffled," said Reidel, a 1968 DTA winner. "You must put in the time to understand it, instead of merely reacting to avant-garde or any music."

Reidel, 66, feels the most important thing the liberal arts student can learn is to be flexible. "The world is full of ever-shifting attitudes in the religious, cultural and social spheres. One must learn to cope with these changes."

Forced to flee Nazi Germany in 1938, Reidel spent several years in Ecuador teaching, arranging and conducting music before coming to teach at Minnesota in 1953.

Reidel believes students must create their own degree programs in order to become active and useful in society without losing their identities. He advises his music students to consider a minor emphasis, and often recommends areas in communication.

In addition to his teaching duties, Reidel edits a volume of the music of University students and is working to establish a cooperative opera studies program for Minnesota students with the San Diego Opera. He is currently completing a book on sacred Renaissance music and has designed a new course in Chicano art and music, offered this spring.

Reidel says his research and teaching are essential to each other. "I cannot distinguish between the teaching and

Stephanie Leckband photo

Music Professor Johannes Reidel

research," he says. "I teach from the interests I have researched and written about, and do research from things I discover in my teaching."

One of the first DTA winners is also a musician. Psychology Professor David LaBerge has conducted and performed with the Minnesota Bach Society for 21 years, and has just finished a paper on the perception and performance of music.

Stephanie Leckband photos

Psychology Professor David LaBerge still exhibits the exuberance which won him the Distinguished Teacher Award in 1961.

"Wow, he was flying today!"

LaBerge, who teaches introductory psychology and theories of learning and cognition, began teaching in 1958 and received the CLA teaching award in 1961.

"It was reassuring to receive the award," he said. "It was nice to know that the students thought I was doing a good job."

In his introductory courses, LaBerge stresses the similarities of investigation throughout the sciences. "This has to become second nature for you," he told his honors students, outlining procedures to determine correlation coefficients. The students laughed as he illustrated his points with a graph showing the relationship between beauty and intelligence.

"Wow, he was flying today," said one of his students after class.

"His examples are off the wall sometimes," another said, "but that makes them easier to remember."

LaBerge has received a National Science Grant for his research in perceptual information processing, and is preparing a course on heredity and environment for this summer's Interplay Program, a three-week historical overview of liberal arts issues.

Much of LaBerge's field research finds its way into his classroom. "This lends a touch of reality to the students' education, to know that we're actually going out there into the real world to study these things."

Physics Professor Phyllis Freier peered up at her 8 a.m. introductory physics class as she lectured on how objects conserve energy in motion. She delivered her lecture at a rapid pace, with observations and questions thrown out to the students, often challenging her

Stephanie Leckband photo

LaBerge gets rolling in his honors section of introductory psychology.

Stephanie Leckband photo

Physics Professor Phyllis Freier, a 1979 DTA winner. "I'm teaching them how to think critically."

previous statements, forcing the students to evaluate principles for themselves.

While she spoke, she darted back and forth between the lectern and the blackboard to complete an equation, stopping now and then to demonstrate the calculations with a metal ball and disk on an inclined plane.

"She certainly keeps you from going to sleep," said one student near the back of the class. "She doesn't drone like some of them. She seems to enjoy it, and that makes it easier to understand. She makes it fun, which is saying a lot for a physics teacher."

Freier, 58, is an intense, feisty woman who graduated from the University before becoming a professor in 1969. She says physics has great benefit for students, both in their future careers and in contributing to one of the primary goals of a liberal education—precise thinking.

"I'm teaching them how to think critically. I know I'm getting some of them to work really hard for the first time," she said, smiling. "Physics involves a disciplined way of analyzing things. Some of the students have fuzzy thinking at first, they don't quite know when they know something," she said. She tries to help students recognize the problem-solving process inherent in physics, which is transferable to all the disciplines, she said.

In addition to her research in cosmic rays and radio astronomy, Freier is a member of several University committees and national professional associations. She teaches two sections of introductory physics and does lots of informal teaching of graduate students.

"It's hard to get research done while teaching these two huge classes. Last year I taught one section of the same students for the entire three-quarter sequence. We really got to know each other, which is probably why I won the award.

"I definitely feel my research makes me a better teacher. Although the level of my research is above all but the most advanced graduate seminars, I think good teachers are curious about their subjects and want to do research. The attitude teachers project of being at the forefront of their fields is essential to try to convey the fun of learning to the student."

"She makes it fun, which is saying a lot for a physics teacher."

These three outstanding CLA professors typify the best in teaching at the University in the enthusiasm and energy they transmit to their students. They and their other distinguished colleagues are each as unique as their respective disciplines, and yet share qualities of dedication and humanity which they communicate in class. Despite differences in personality and approach to teaching situations, each of the 48 award-winning CLA teachers manages to capture the imaginations of his students and challenges them to grapple with new concepts.

Teachers of this caliber, whether they have won teaching awards or have yet to be formally recognized, provide sparks of excitement in their teaching which their students carry with them long after the final classes are completed. ◆

ACADEMIC TRENCH ROT
CONTINUED

faulted for its assumption that research and teaching can exist independently of each other.

"Teaching involves research. No one can be a good teacher without doing research," said political science and American studies Professor Mulford Q. Sibley. "But research can take many forms: it can take the form of good teaching, for example...it doesn't have to take the form of publication always."

Sibley observed that "quite frequently people with excellent teaching records may be denied tenure. Their research may be all right, but it won't be as voluminous, presumably, as the people who make the decision think it should be. And so I think we have been deprived of many, many good teachers for this reason."

"Some of the greatest teachers in history have been very reluctant to publish the results of their research," Sibley continued. "John Locke (the great English philosopher), for example. . . didn't publish anything until he was 54."

Most faculty members and administrators interviewed for this article agreed that virtually all faculty—tenured and untenured—have academic freedom in the sense that they are able to research and speak out freely. But if the research is not in the area the department chairman feels the faculty member was hired to work in, the results of the research may not be considered as evidence for promotion or tenure.

Sibley points out that freedom to do something is sometimes a far cry from actually exercising rights.

"There is a kind of irony," he said. "Often it is the younger people who will speak out, who don't have tenure; the tenured people will often keep silent. This is true in many institutions. . . one is impressed by that sometimes. The argument is, of course, the people who get tenure are the people who have been careful enough, who haven't spoken out when they were young and they've gotten tenure, and by that time they've gotten into such a habit of not speaking out, of not exercising their rights, and it's too late then."

But it is generally accepted that promotion and tenure recommendations are rarely, if ever, made in isolation from department politics.

Anahid Sarkissian photo

Does tenure mean freedom?

"It should surprise no one," argues Mark Nadel in *The Washington Monthly*, "that promotions in academia, like promotions elsewhere, run the gamut from merit-based to politics or personality-based. . . Particularly now, with the academic job market contracting, many senior professors who either got tenure when times were easier or haven't kept up with their fields are sitting in judgment of younger professors who by any standards are better teachers and researchers."

Iraj Bashiri, now a tenured professor of Iranian Studies and Turkish in the Near Eastern Studies Department, believes department politics caused his application for tenure to be denied for a year.

Bashiri, who became visibly upset while talking about his case, believes his application for tenure was denied by his department's tenure committee so an older, less well-qualified candidate in the same department would look better before the college promotion committee. "It was a pure case of department politics," Bashiri said.

"Implicitly," Bashiri said, "they told me, 'You're young, you can wait one more year.' So I waited one more year."

It's impossible to say how frequently department or college politics play a part in tenure and promotion recommendations in the liberal arts—it's not the sort of thing they keep statistics on.

There's also no good estimate of the number of professors in the liberal arts who never were or at some point ceased being good teachers or good scholars. Although everyone seems to know someone else who personally knows of a professor who still uses lecture notes from 1957, there is no agreement on how prevalent the so-called "dead wood" is in CLA.

"People who are the 'dead wood,' as you call them, with creative leadership in their departments, can be utilized in a variety of ways," Paul Murphy said.

Of the many ills attributed to it, the facet of tenure of most concern to University administrators is the tendency for departments and colleges to become ossified.

"The concern, of course, is that it is becoming a stable kind of faculty," said Robinett, "without the vitality we once had in the changing activity in the faculty—people moving from here to there and the ability to expand and bring in younger people. So there is a real concern for faculty vitality on the part of all of the faculty. And I'm speaking as a faculty member myself. . ."

Robinett said John Wallace, associate graduate school dean, is seeking funding to conduct seminars on this problem and bring some conclusions to the administration. Solutions already being considered are short term appointments, early retirement inducements and reallocating faculty within the College.

"How do you keep young faculty coming into the institution when there are no positions for them," said Robinett, "and how do you continue to bring in this new approach to things, this youthful vitality?" ◆

REAL WORLD CLASSROOMS

Combining liberal education with job skills and training may be the best of both worlds.

by Steve Madsen

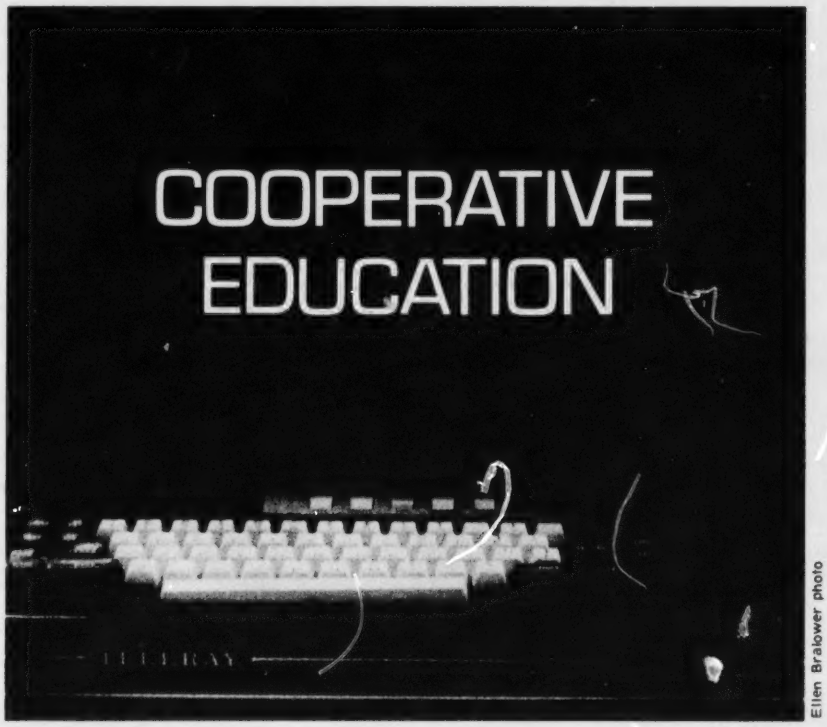
After several quarters studying home economics, Mildred Williams decided she wanted to take time out to explore other career fields. Now, as part of a cooperative education program, Williams is completing a six-month internship as an IBM marketing representative trainee and plans to return to the University as a pre-business major. Williams says her liberal arts course work was a benefit because a marketing representative needs a good grasp of oral and written communications skills, one of the aims of a liberal education.

Cooperative education, part of the CLA Career Development Office at the University of Minnesota, is a program developed in response to increased pressure from students that the college provide better career preparation. A 1976 survey of recent CLA graduates found that while 72 percent thought career preparation was important for a liberal education, only 28 percent said they were satisfied with the career preparation they had received. Lee Noel, an official of the American College Testing Service, told a 1978 conference of educators that "the highest drop-out rates on all university campuses are among liberal arts students, due in part to a lack of career goals or lack of information concerning career goals."

Cooperative education, within the liberal arts setting, is an attempt to give students a clearer picture of what they can expect to find in the job market. The students meet with cooperative education counselors to determine their interests, skills, and aptitudes and are then matched with suitable job opportunites from the co-op files. When students land their jobs, faculty members help design relevant projects for which course credit is received.

The strongest selling point of the cooperative internship program is that it can supplement a student's classroom education, and help the student apply abstract concepts to practical situations. Giesele Ullevig, a senior computer science major, says her theoretical grounding from CLA has been valuable in her internship this winter with the IBM Business Computer Center in Minneapolis. The internship "has added to what I've learned in school and at the same time has made me aware of some classes I want to take when I go back," she said.

With the rising awareness among CLA students that their liberal arts bachelor's degrees alone will no longer guarantee them jobs, the internship programs are seen as a means to combine practical real-world experience with traditional classroom learning. A 1976 national survey by the College Placement Council, designed to investigate the career problems facing liberal arts graduates, con-



Ellen Bralower photo

firmed the wide-spread conviction that liberal arts graduates are losing out in the job market.

"The dilemma of the liberal arts graduate is becoming a well documented subject," the Council notes. "Increasingly, educators, employers, legislators, parents and students are expressing concern about the problems encountered by liberal arts graduates in, first, deciding what career paths to follow, and, secondly, finding employment."

The Council, made up of educators and business executives from all over the country, found that by 1974, three-quarters of the employers surveyed filled fewer than 10 percent of their job openings with liberal arts graduates. In the latter part of the 1970s, the Council projected, rising unemployment and swelling ranks of college graduates would make the problems worse. The only bright spot, according to the survey, was that nearly 75 percent of the businesses surveyed said they would hire more liberal arts graduates "if they had certain business-related courses or had done co-op or other experiential work."

The Council's report did not lay all the blame at the feet of employers, however, saying that most liberal arts students are woefully naive when it comes to planning their lives after college. "Some (students) are unaware of employment options they could pursue, some take a passive attitude and procrastinate until late in senior year before giving serious consideration to post-college plans, most have no skills of interest to employers," the Council reported.

"Most college students have three major worries: picking a good major, paying tuition and finding a career. The co-op program can be the answer to all three."

In a series of wide-sweeping recommendations, the Council called on colleges to offer better job preparation and more experiential courses, and to provide greater career planning assistance for students. In addition, the committee urged employers to reassess the value of liberally educated employees who are "capable of growth and [illegible]educable in a continuing sense." The federal government, the Council said, should provide greater funding assistance to career counseling and cooperative education programs, and supply students and colleges with better up to date information on employment trends.

One obvious solution to the problems facing liberal arts graduates was to give students the opportunity to improve their employment chances through the kinds of internship programs introduced at the University on the heels of the Council report in 1977. In that year, 115 student interns worked at 48 area businesses through the cooperative education program, with the numbers rising in 1979 to 159 students and 136 employers. Since 1977, more than 60 percent of the interns have been hired full-time in their fields after graduation.

Susan Fyock is one veteran of Minnesota's cooperative education program who is now employed full-time in a job which grew directly out of her internship in the personnel office of the Veteran's Administration Medical Center. A psychology major, Fyock is now personnel manager for a local manufacturing firm. "While with the V.A., each quarter dealt with a different aspect of personnel work," she said. "I had good intensive training in all the areas, and now, in this job, I'm doing them all."

Like Fyock, senior French and speech communication major Patrick Loonan has spent the past year alternating between part-time classwork and his internship with the Social Security Administration in St. Paul. Loonan says his combined academic and practical experience has served him well. "Most college students have three major worries," he said, "picking a good major, paying tuition and finding a career. The co-op program can be the answer to all three."

"...the college that devotes itself totally and unequivocally to the liberal arts today is just kidding itself."

The concept of cooperative education is by no means a new one, having been first introduced to college campuses as early as 1906. In fact, beginning in 1920, Antioch College included cooperative education as a major component of each student's college career. But perhaps in these days of tightening job markets, cooperative education will be an idea whose time has come.

"Many would argue that a student need merely master the basics in the liberal arts and humanities to be well on the way to becoming educated," former U.S. Education Commissioner T.H. Bell said recently. "As I see it, this is far too narrow a view of education. Education is preparation for life, and living without meaningful work is just not living life to its full meaning and purpose."

While some liberal arts educators bemoan the rising trend of vocationalism and specialization among their students, arguing that a broad education provides the tools with which a person can function and adapt in the world, others call cooperative education an optimum solution to a difficult problem. A broad educational background certainly has its place, say cooperative education proponents, but it lacks a pragmatic appraisal of the realities of the job market. Combining the best of liberal education with practical job skills and training may be the best of both worlds.

"I feel that the college that devotes itself totally and unequivocally to the liberal arts today is just kidding itself," Bell said. "Today, we in education must recognize that it is our duty to provide our students also with salable skills."

FAR FROM THE CROWD

Each year, dissatisfied with standard CLA majors, some students break away from the mainstream to design their own degree programs.

by Stephanie Leckband and Ellen Brouwer

■ *Rosanne Oakes dropped out of college about nine years ago and became a park ranger. At 29, she has returned to the University to study ethno-botany—the study of man's use of plants—only to discover that there is no program in her field.*

■ *Sharon Zaycheck is a 32-year-old mother of three who has been a part-time student at the University in biology since 1974. Last spring she changed her major to human ecology—the study of human relationships with the environment—although the University offers no degree program in that field.*

■ *Twenty-one-year-old John Gaspard has been making movies since he was 11, and when one of his high school films was shown at the Walker Art Center a few years ago, he seemed destined for a film career. He is now a senior film major, although the University doesn't have a film program.*

Ethno-botany, human ecology and film making. None of the special interests of these three students appears in the official College of Liberal Arts bulletin, but nevertheless, all three are earning degrees in those fields.

For Oakes, Zaycheck and Gaspard, and for several hundred other University students, the answer was found in the office of Cross-Disciplinary Studies (CDS), described as an "administrative umbrella" for a wide variety of untraditional and otherwise unavailable degree programs. While the interdisciplinary courses and majors offered through CDS do in many ways allow the student the ultimate freedom of setting individual academic goals, all CDS programs require that those goals be well-defined and justified by the student before his major can be approved.

This year, CDS offers set degree programs in Urban, Religious, East Asian and Latin American Studies to some 150 students wishing to study these subjects from wide-ranging perspectives—historical, philosophical, sociological and others.

But by far the most popular of the degree options offered through CDS are the individually-designed major programs which attracted Rosanne Oakes, John Gaspard, Sharon Zaycheck and some 400 others to the CDS office in 1979. These two degree programs, in which a

Stephanie Leckband photo

Rosanne Oakes, left, works as a guide at the University's Bell Museum while she completes her self-designed degree. Here in the museum's Touch and See Room, Oakes introduces a visitor to a cougar.

Ellen Bralower photo

Sharon Zaycheck is a part-time student and a full-time mother of three whose major in human ecology combines interests in many areas.

Ellen Bralower photo

Senior John Gaspard has put together his own degree program in film.

student may personally design and define an individual area of study, are the most wide open of the interdisciplinary offerings of CDS. The Bachelor of Independent Studies (BIS) and the Individually Designed Interdepartmental Major (IDIM) programs allow students maximum independence in designing degree programs to fit their particular needs and are intended as alternatives to traditional routes.

"They're not for everybody," says CDS Director Michael Root. The degree options are intended for students—particularly older, returning students—who have specific educational goals which can't be satisfied through traditional degree programs. But "the burden is on (the students) to indicate why these programs are for them," Root says.

Sharon Zaycheck says designing her own major in human ecology has helped her define and connect her many interests, some of which had been excluded by her previous biology major. "IDIM draws limits," she says. Instead of allowing a student to wander aimlessly through series of unconnected courses, Zaycheck has found that the major theme requirement of an IDIM program "forces a cohesiveness and definition of interests. You plan, you categorize, you discover relationships." That planning process, required of all students before their IDIM programs are accepted, helps create an awareness of the value of each course as it relates to the overall program.

The IDIM degree, which has been in existence for nearly 40 years, requires the same kinds of English and distribution courses needed for all degree programs, but allows students like Sharon Zaycheck to study aspects of psychology, anthropology, sociology and natural sciences within her human ecology program.

Similarly, John Gaspard's BIS degree program in film is self-designed, but also has standard course requirements. "I wanted an education in film, so I had to draw from different departments to get it," says Gaspard, whose program has included courses in theater, speech communication, writing, foriegn cultures and others. "The BIS degree let me incorporate different aspects of film-making into my program," he says, something not possible through traditional routes at the University.

Zaycheck says designing her own major has helped her define and connect her many interests.

"You really have to be focused," says Rosanne Oakes of the BIS program she designed in ethno-botany. Oakes says she found the regular degree programs to be battles over requirements—"several years of prerequisites that you don't want, won't use and don't interest you." While her BIS program did not simply allow Oakes to skip unwanted requirements, it did allow her to narrow her focus to include those subjects she would need.

In many ways, the aims of interdisciplinary and individually-designed programs offered to CLA students through this department typify the ideals of a liberal education—to be taught to think creatively, make connections among diverse concepts and subjects, and synthesize answers from available information.

Students like Rosanne Oakes, Sharon Zaycheck and John Gaspard may be among the most liberally educated kinds of CLA students, because they have already learned how to go beyond mere acceptance of facts and information to pose questions and then answer them themselves.

OSLO

Through CLA's Office for Special Learning Opportunities, students receive credit for a variety of interdisciplinary programs. Project ADAPT [Appreciating Differences Among People and Things] is one of OSLO's most successful programs. Students are placed in St.Paul elementary schools, where they design and lead activities which expand the children's knowledge of other cultures.

Sophomore Ed Krug, right and below, recently took his class to St. Paul's Museum of Science to see an exhibit of African art. Here Krug and his class prepare ceremonial costumes for their own African culture, dependent on agriculture. Krug asked his students to think of themselves in an African culture and discuss what their way of life would be like.

Krug made potato stamps of symbols designed by the students to represent their culture. Below right, the students model their costumes prior to performing rituals of the culture they invented.

Project ADAPT has a two-fold purpose which benefits both participating CLA students and the public schools. Students like Krug learn to work with children, and his students learn to appreciate cultural differences.

Stephanie Leckband photos

Liberal Arts:
MAKING THE GRADE?

This magazine is the result of 10 weeks of study of the state of the liberal arts by a staff of student writers, photographers, editors and production people, all members of a magazine production course at the University of Minnesota.

The students conceived the editorial content and emphasis, researched and wrote the copy, and produced camera-ready pages in the School of Journalism and Mass Communication graphics laboratory. Student typesetters set the text in nine point Oracle light and italic, and cutlines and subheads in 10 and 14 point Helios bold on a Compugraphic Compuwriter Jr. Headlines were set on a Typositor in Times Roman.

Production costs of *Liberal Arts: MAKING THE GRADE?* were paid by income from sales, and from a fund established in memory of the late Milton Kaplan, a 1943 University of Minnesota journalism graduate who was president of King Features Syndicate when he died in 1972.

Additional copies may be obtained by sending $3 per copy, plus postage and handling costs, to Student Publications, School of Journalism and Mass Communication, 111 Murphy Hall, 206 Church St., S. E., Minneapolis, MN 55455. The following publications of previous years may also be available: *AGE, A Minnesota Perspective*, 1979; *Minnesota's Mississippi*, 1978; *The Discerning Eye: Minnesota Innovators*, 1977; *Minnesota Crafts*, 1976; and *Closing the Circle, The Indian in Minneapolis: A New Era*, 1975.